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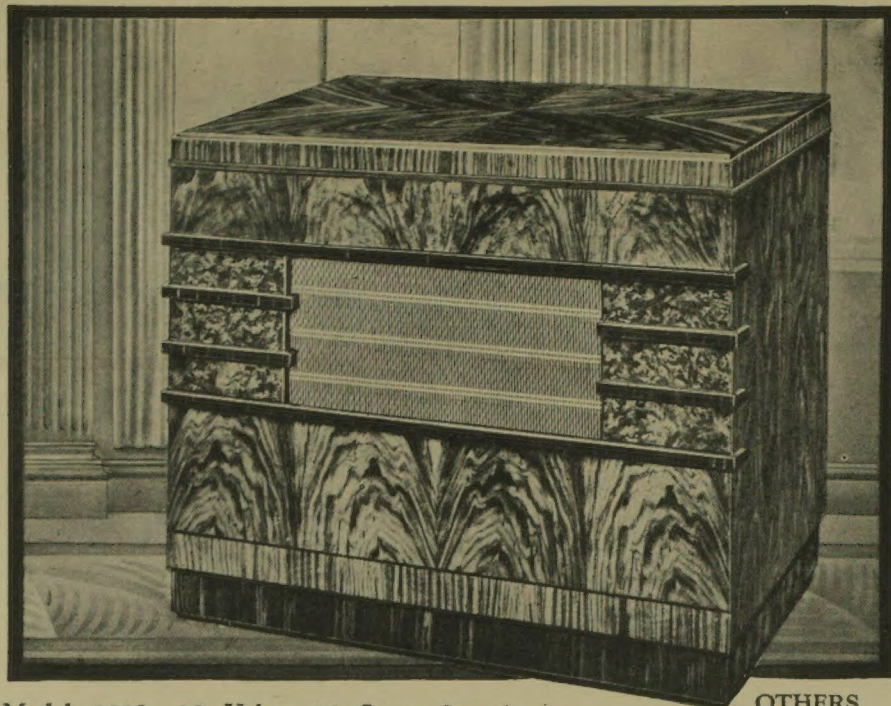
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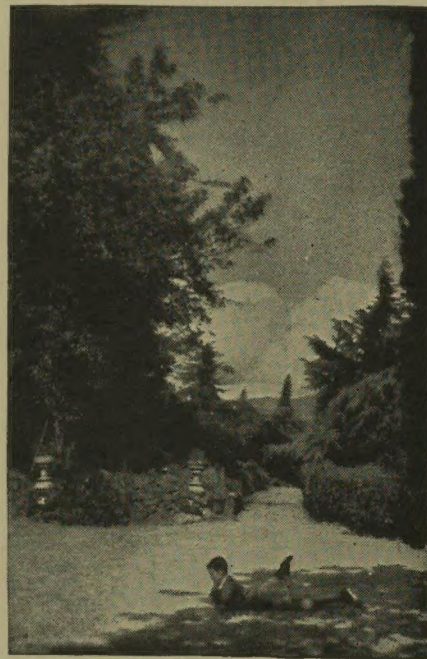
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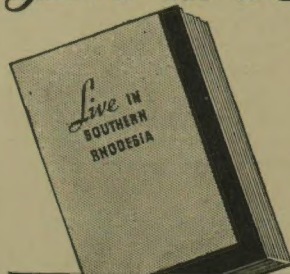
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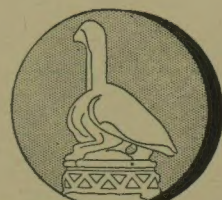
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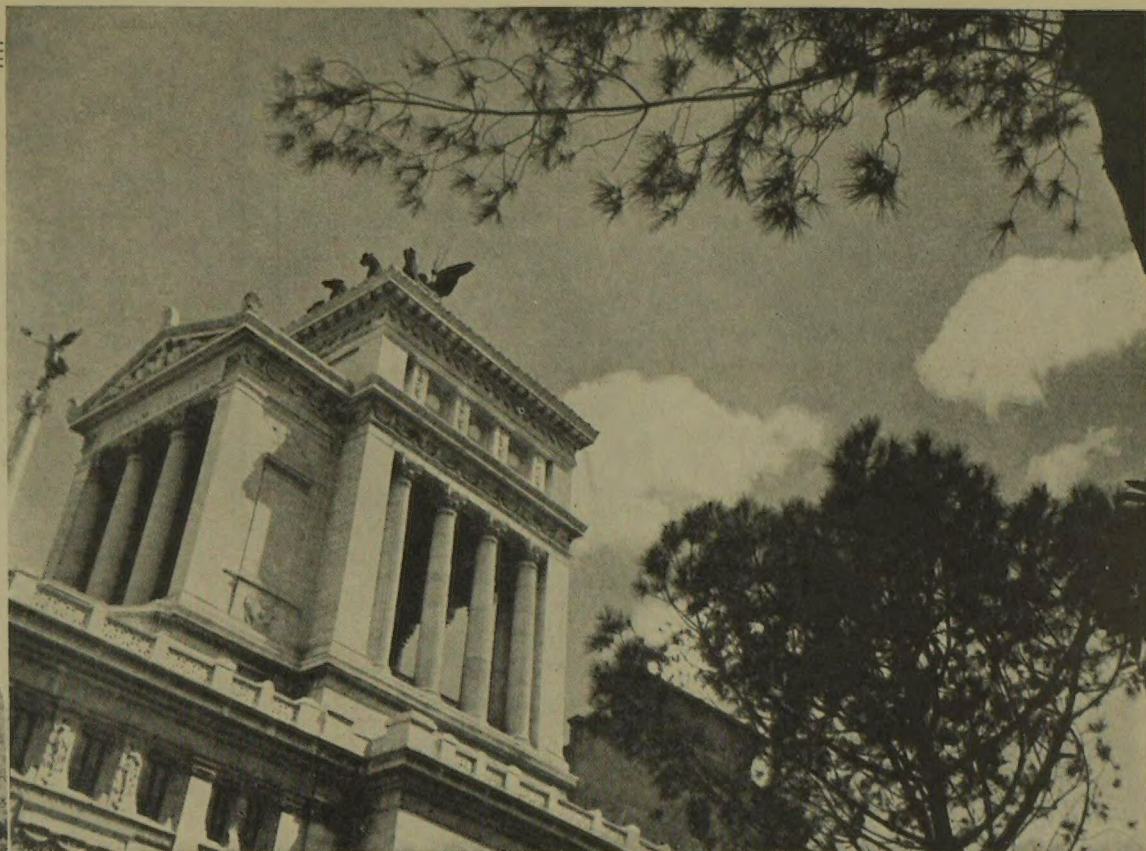




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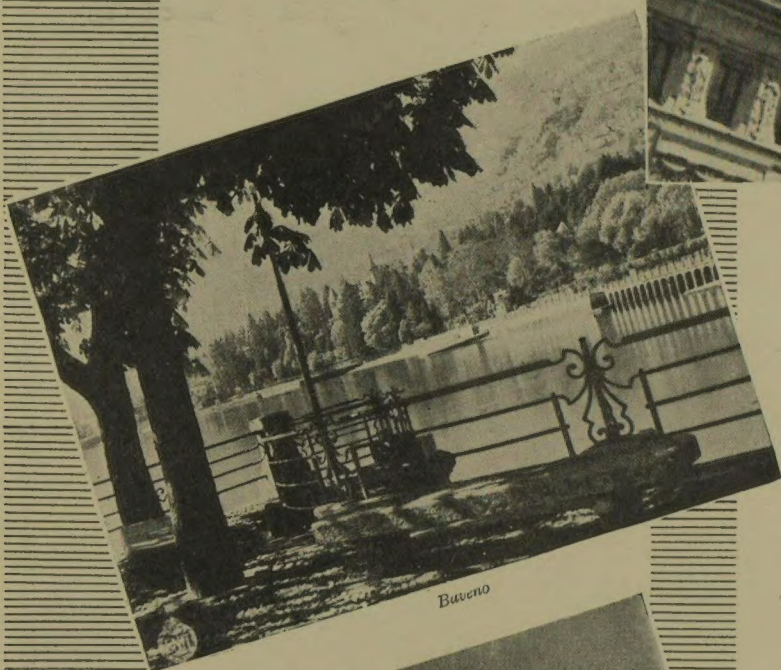
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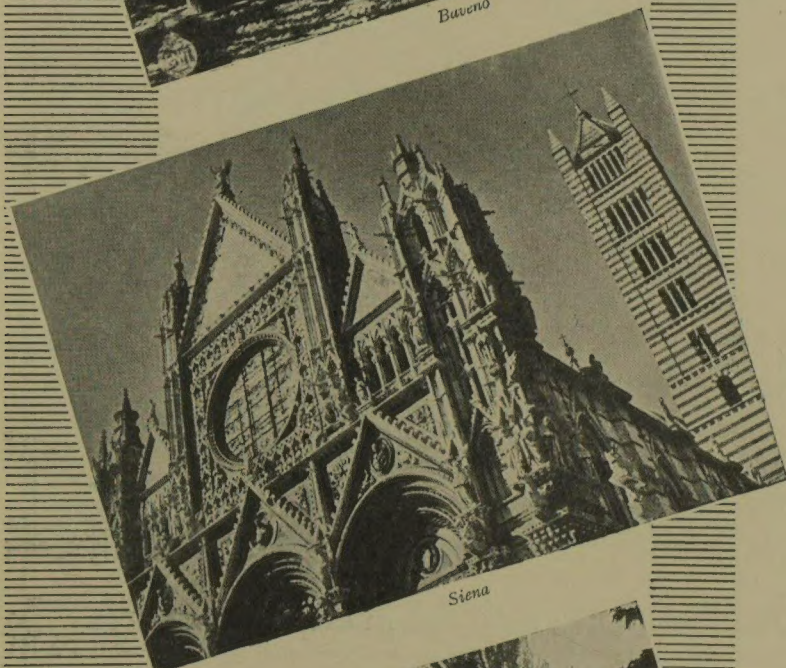
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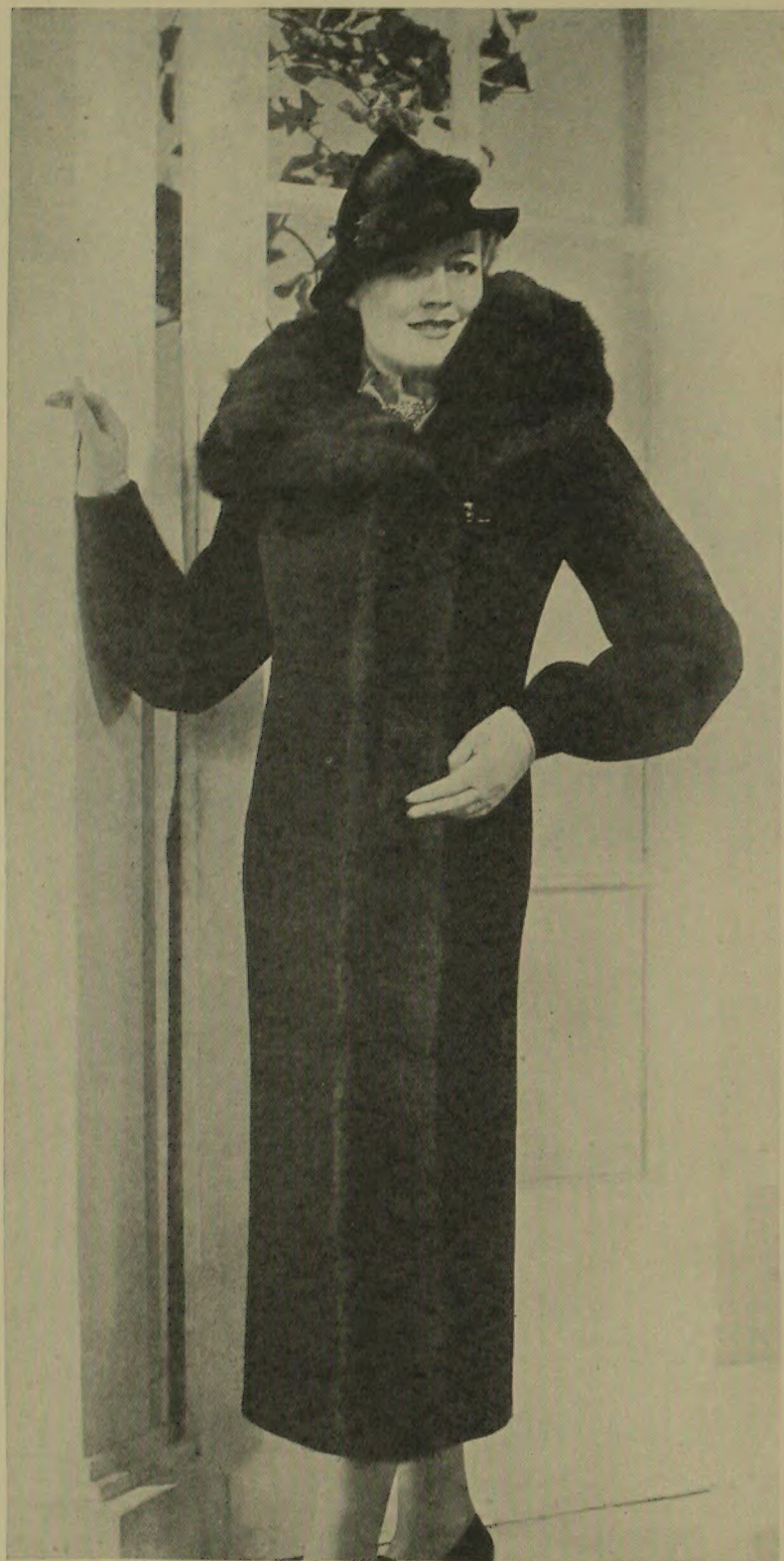


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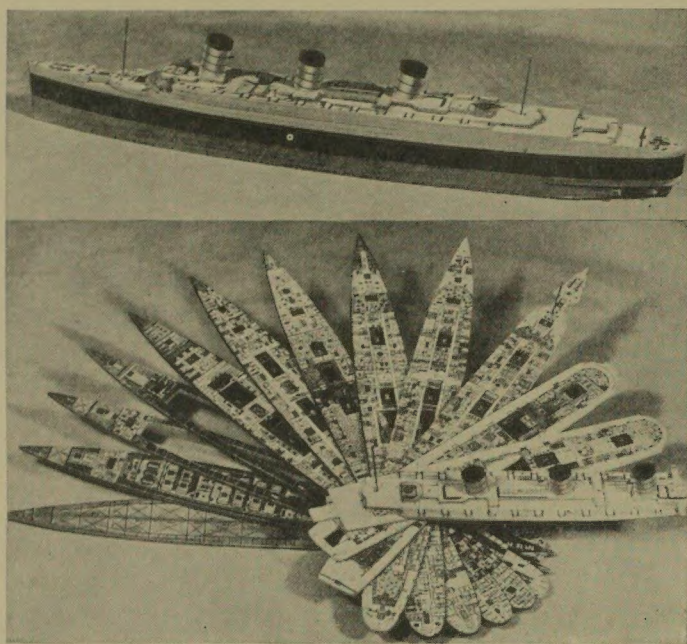
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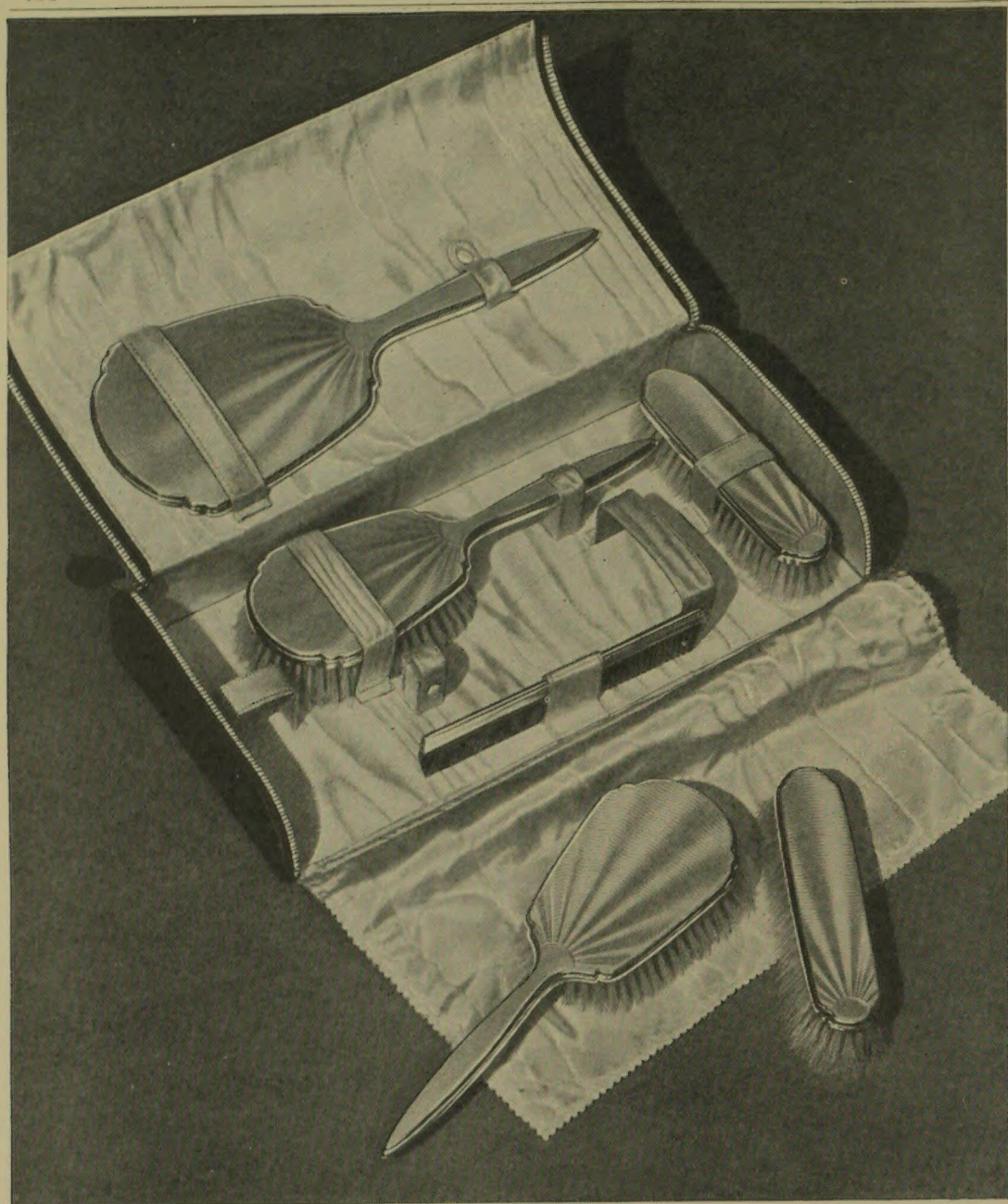
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SATURDAY, OCTOBER 31, 1936.



A STRANGELY MODERN TYPE IN SCULPTURE FROM AN ANCIENT SYRIAN CITY DESTROYED BY BABYLON ABOUT 2000 B.C.: THE HEAD OF A GREAT STATUE OF A GODDESS IN A HORNED HELMET FOUND AT MARI.

PHOTOGRAPH BY THE LOUVRE EXPEDITION TO MARI. WORLD COPYRIGHT STRICTLY RESERVED. (SEE THE FOUR SUCCEEDING PAGES.)



## THE LOST CITY IN THE SYRIAN DESERT THAT OPPOSED BABYLON:

NEW DISCOVERIES AT MARI, REVEALING THE VAST EXTENT  
OF THE PALACE, ART RELICS IN SCULPTURE, JEWELLERY, AND  
WALL-PAINTING, AND HISTORICAL ARCHIVES.

By ANDRÉ PARROT, Attaché to the Louvre Museum and Director of the Louvre Expedition to Mari. World Copyright of Article and Photographs Strictly Reserved.  
(See Illustrations on the preceding and three succeeding pages.)

THE exploration of the city of Mari, the different phases of which have already been described in *The Illustrated London News* (Oct. 13, 1934, pp. 544-547, and Sept. 7, 1935, pp. 401-403), was continued during last winter, with new and important results. Two fields have been worked on and investigated during the whole campaign: the first at the Temple of Ishtar, the second at the palace. At the Temple of Ishtar we tried this year to investigate the numerous sanctuaries placed one above the other. As a matter of fact, four temples were built and rebuilt on the same site; the latest goes back to the time of the third dynasty of Ur, and was destroyed by Hammurabi, King of Babylon, in the thirty-second year of his reign. Right underneath was found the pre-Sargonic sanctuary, with a double *cella* and two courts, destroyed probably about 2850 B.C. by Eannadu, King of Lagash. Many of the statuettes found in 1934 come from this temple. Below was the third temple, with only one *cella* and one court, and this had a six-columned portico. One may put the date of this temple at about 3000 B.C., owing to the discovery of cylinders of the Fara type. Still lower was the fourth temple, built according to the same plan.

A very small sanctuary was already in existence before that fourth temple, and not very far from it. It was even then dedicated to Ishtar, for whose worship ceramics of the type we have named "barcasses" had been embedded in little embankments. In each of these, again, we picked up many objects: statuettes (Fig. 16), amulets, cylinders, foundation nails of copper, together with the bones of sacrificed animals. In the last layer appeared two great tombs made of stone; unfortunately, they had been robbed and only contained a few pieces of common ceramics.

The second field, opened up at the palace, was again explored. In April 1935 we had cleared sixty-nine rooms or courts; in April 1936 we cleared 138 rooms or courts, and the work is not finished yet. The building extends still further, and perhaps even another campaign will not be sufficient to complete the excavation. Not only is the monument immense, but it is in a perfect state of preservation (Fig. 15), which will enable us to answer many questions that have remained until now insoluble; among others, that of the lighting. The light reached every part of these rooms through the large openings of the doorways, which gave on to the bright inner courts. There is not a single window on the ground floor. In the central part of the building there must have been another storey, as we found traces of the ceiling beams. We also know that the upper floors were made of lath and plaster.

The interior arrangements are just as neatly finished as those found last year. All the south part seems to have been allotted to the kitchens, depots, and storerooms. Inside, two ovens (Fig. 1) were placed in one of the open inner courts; one for ordinary cooking, the other for the making of milk

food or cheeses in decorated moulds that we found in great numbers in the next room (Figs. 3-7). Let us mention two cellars (Figs. 13 and 14), the one with eleven enormous jars, the other with eight, in or out of which liquid could be poured with the greatest ease by means of little steps. The central part of the palace must certainly have been reserved for ritual ceremonies. In a large rectangular court (80 by 25 ft.) there stands a *podium* against the middle of the long side (Fig. 8), with three steps completely covered with plaster each side of it. The upper face of the *podium* was decorated with paintings,

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staircase. In this *cella* we found another low *podium*, and on the walls more paintings.

This year we found many more objects in the palace. First of all there was an enormous harvest of "epigraphs"; from 10,000 to 15,000 cuneiform tablets (see note under Fig. 13) have been collected and arranged in two important groups; most important texts, in which M. Thureau-Dangin has recognised a regular diplomatic correspondence received by the last King of Mari, Zimri-Lim (see note under Fig. 15). Not only does the whole history of the Middle-Euphrates region reappear, but also that of the great Babylonian period at the end of the third millennium B.C. Investigating this exceedingly brilliant period, we become acquainted through Mari with a new art, that of wall decoration. In certain rooms last year, we had found coloured bands side by side. This year there are complete panels illus-

trated by figures and designs. Our architect, M. Paul François, succeeded in putting together several pieces of the fallen panels. Here one can see, for instance, a procession of figures leading bulls adorned for the sacrifice.

In the fresco *in situ*, removed by M. Pearson, one can see an arrangement of framed registers. In the middle the goddess Ishtar, armed, and with her foot set on a lioness, hands to the king the rod and the ring of commandment. Several gods and goddesses are watching the scene, especially a goddess holding a flowing vase. Trees with birds on their branches frame the representation. In between are animals, bulls and griffins. Two pieces of sculpture were found in the courts, one a plaque representing a goddess in profile smelling a flower

(Fig. 12). At the foot of the *podium* lay a great statue of the goddess with the flowing vase (Fig. 11), the head of which was found only three weeks later, far from the body. She has on her head a wig in the shape of a helmet, with a row of horns (see the front page). She is upright, holding in her hands the classical vase. In spite of the damage to the nose and the empty eye-sockets, there is a great deal of expression in her face. Her hair falls on each side of her shoulders and a round plait hangs very low on her back. She wears a long robe, decorated below the waist with undulating lines ending in spirals (Fig. 11), supposed to represent gushing waters, with fishes drawn in them.

In two great courts cleared this year, a necropolis of the Assyrian epoch (thirteenth century B.C.) was situated. More than a hundred tombs, nearly all intact, were excavated, and revealed much rich furniture, vases, masks in frit, bronze weapons, gold jewellery (Fig. 2), necklaces, earrings, and other ornaments. About ten scarabs were also found. As certain of these objects are similar to those discovered at Assur, Ras Shamra, and in Cyprus, this indicates that Mari was on the great commercial route, which was frequented as much in the second millennium B.C. as in the third. It is interesting to note, considering that the migration of the Terahites is often dated to the time of Hammurabi, that the route followed by the patriarchs Terah and Abraham

of Ur, going towards Harran, probably passed by Mari, and that this was precisely the palace epoch. This year's excavations confirm the fact that this palace, whose last king was Zimri-Lim, son of Iahdun-Lim, was destroyed by Hammurabi (about 2000 B.C.), when the King of Babylon, having achieved the conquest of southern Mesopotamia, determined to subdue also the whole region of the Middle-Euphrates.

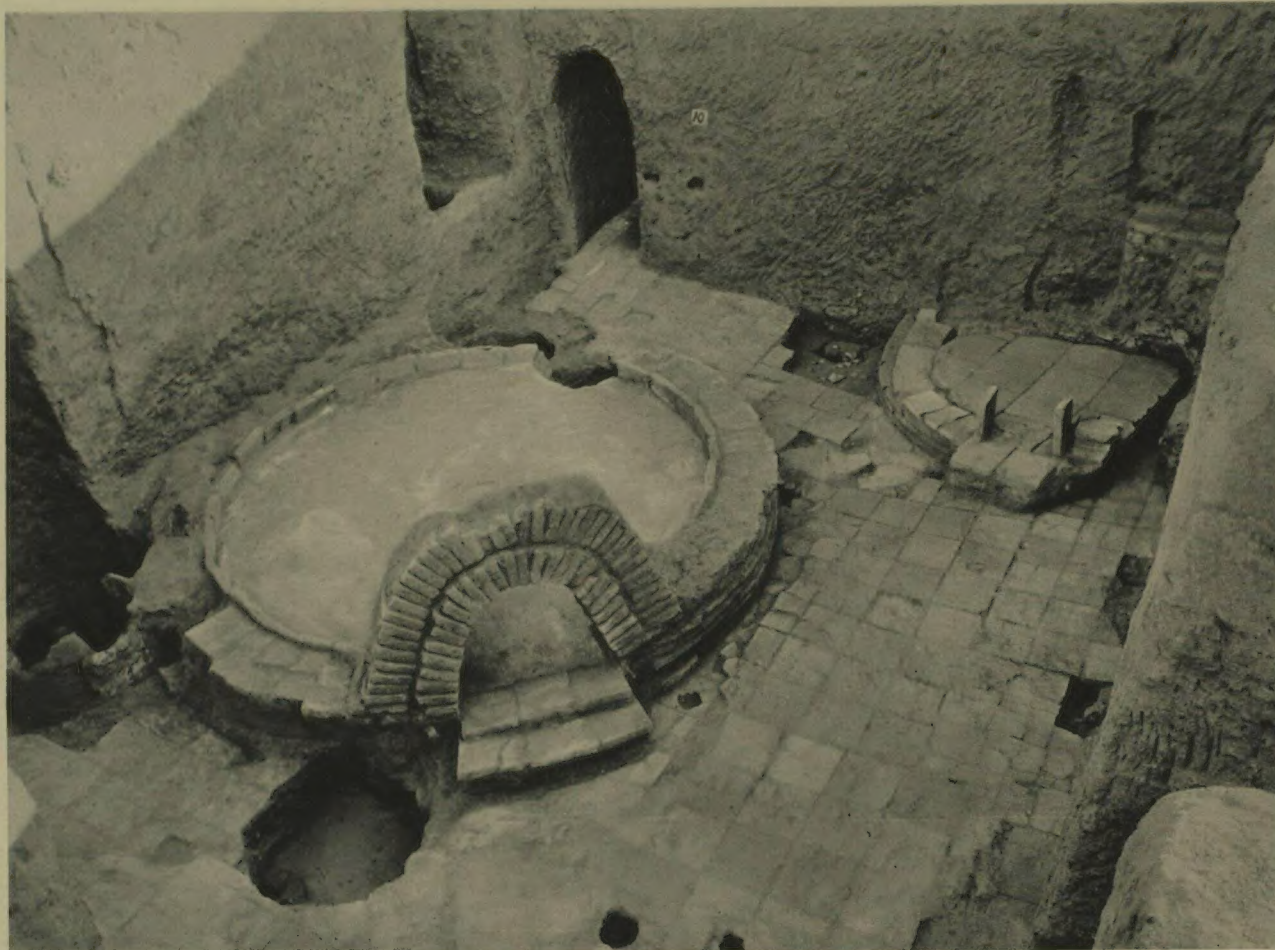


FIG. 1. COOKERY SOME 4000 YEARS AGO: PART OF THE ROYAL KITCHENS OF THE PALACE AT MARI—AN INNER COURT WITH TWO OVENS; ONE (RIGHT) FOR ORDINARY COOKING; THE OTHER (LEFT) FOR THE MAKING OF CHEESES AND OTHER MILK FOODS, TO JUDGE FROM MOULDS FOUND IN AN ADJOINING ROOM.

rectangles of pseudo-marble framed with a band containing a spiral design (Fig. 9). A baldaquin, the remains of whose posts could still be seen, covered the whole.

Opposite the *podium* was a large and impressive portal, opening into a vast rectangular court (Fig. 10), the south walls of which were almost entirely covered

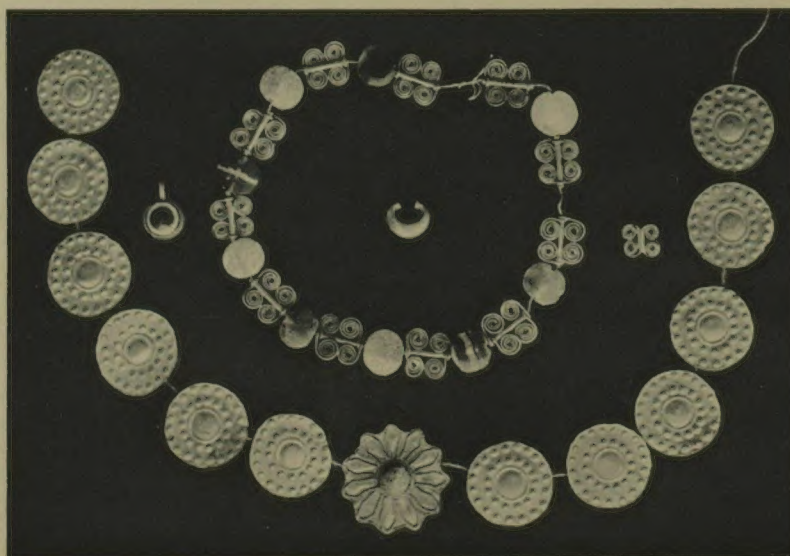


FIG. 2. PERSONAL TREASURES OVER 3000 YEARS OLD: GOLD JEWELLERY FOUND IN THE ASSYRIAN NECROPOLIS SITUATED IN TWO GREAT COURTS AT MARI, AND DATING FROM THE THIRTEENTH CENTURY B.C.

with frescoes. Most of them were placed very high and were badly damaged; we discovered them in fragments amongst the rubble piled at the foot of the wall. Another was still *in situ* beside the portal and fortunately in better condition. Through this court (90 by 80 ft.) access was gained to a still larger one (150 by 100 ft.) through a zigzag passage; it adjoined a new *cella* reached by a beautiful semi-circular





FIG. 3. COOKERY "SHAPES" OF ABRAHAM'S TIME: A COLLECTION OF 47 DECORATED MOULDS FROM A ROOM ADJOINING A ROYAL KITCHEN (FIG. 1) AT MARI—CIRCULAR AND OBLONG EXAMPLES, WITH VARIOUS PATTERNS.

## HOMELY DETAILS OF PALACE LIFE IN ABRAHAM'S DAY:

DECORATED "SHAPES" OR MOULDS USED IN COOKERY  
DISCOVERED IN THE ROYAL KITCHENS AT MARI.



FIG. 5. ANIMAL DESIGNS FOR COOKERY MOULDS: AN EXAMPLE WITH STAGS—ONE LED BY A SERVANT—AND A DOG OF THE BREED NOWADAYS KNOWN AMONG THE ARABS AS THE "SELUKI."



FIG. 4. A DIVINITY REPRESENTED ON A COOKERY SHAPE: A MOULD DECORATED WITH A NUDE FIGURE OF THE GODDESS IN A TURBAN AND NECKLACES.

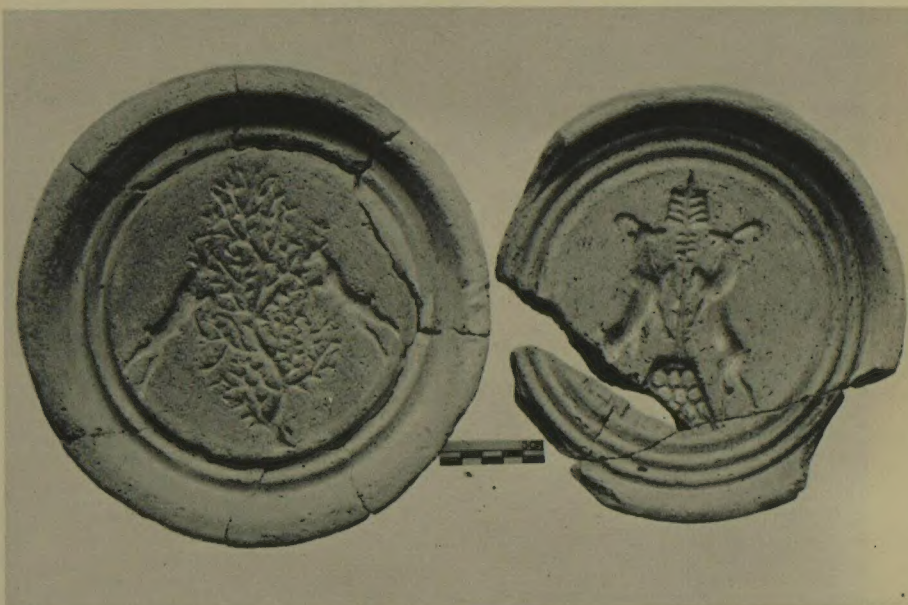


FIG. 6. RELIGIOUS CULT SUBJECTS ON TWO COOKERY MOULDS: THE SACRED TREE BETWEEN RAMPANT GOATS—(ON RIGHT) THE TREE SET UPON A HILL.



FIG. 7. ANOTHER SPECIMEN OF REALISTIC ANIMAL DESIGN ON A COOKERY MOULD FROM MARI: A LION ATTACKING A BULL, AND (AT THE TOP) TWO CALVES.

The photographs on this page illustrate that portion of M. Parrot's article (on the opposite page) where he describes the royal kitchens found in the great palace at Mari. All the southern part of the buildings, he explains, appears to have been allotted to the kitchens and storerooms. In one of the open inner courts (shown in Fig. 1 opposite) were two ovens, one for ordinary cooking, and the other for making cheeses, or other food derived from milk, in decorated moulds,

of which great numbers were found in an adjoining room. Some of the finest of these moulds, showing various types of design, are here reproduced. These discoveries are of unusual interest because here we have quite homely details of life in a palace of Abraham's age. The collection of "shapes," which M. Parrot thinks were used for milk foods, is indeed unique. Possibly they might also have served for the baking of cakes.



WHERE THE KINGS OF MARI RULED ON THE EUPHRATES 4000 YEARS AGO :  
THEIR VAST PALACE; AND A STATUE OF A VERY MODERN-LOOKING GODDESS.



FIG. 8. IN A HALL OF THE 4000-YEAR-OLD PALACE WHICH WAS USED FOR RITUAL CEREMONIES: THE PODIUM (BEARING ON TOP THE PAINTING SEEN IN FIG. 9), WITH TRACES OF A BALDAQUIN AND BURNT WOOD PANELLING.



FIG. 9. THE DECORATION ON THE UPPER SURFACE OF THE PODIUM SHOWN IN FIG. 8: A DESIGN PAINTED IN RECTANGULAR DIVISIONS TO REPRESENT SLABS OF MARBLE, AND BORDERED BY A BAND OF SPIRAL PATTERN.



FIG. 10. A GREAT COURT (90 FT. BY 80 FT.) IN THE PALACE: A VIEW SHOWING THE WALLS COVERED WITH FRESCOED PLASTER; (LEFT BACKGROUND) THE MAJESTIC PORTAL OPENING INTO THE COURT SEEN IN FIG. 8; AND (RIGHT) ANOTHER PORTAL.

The latest discoveries at Mari, as described by M. Parrot on page 760, are of high importance. Particularly impressive is the enormous scale of the royal palace revealed by excavation, for although 69 rooms or courts were cleared in 1935 and 138 last April, the work is still unfinished. The art relics recovered are also of singular interest; in particular, the goddess with the water-jar (Fig. 11)



FIG. 11. WITH EXPRESSIVE FACE AND CURIOUSLY MODERN ASPECT: A GREAT STATUE OF A GODDESS (WHOSE HEAD APPEARS ON OUR FRONT PAGE) HOLDING A VASE FROM WHICH WATER FLOWS, SHOWN BY WAVY LINES ON HER ROBE.



FIG. 12. A "TOUCH OF NATURE" THAT "MAKES THE WHOLE WORLD KIN": A GODDESS SMELLING A FLOWER, PORTRAYED ON A STONE PLAQUE—HER FOUR-HORNED HELMET INDICATING A DIVINITY OF HIGH RANK.

is a first-class piece. This large statue was found at the foot of a podium (Fig. 8). The head (illustrated on our front page) came to light three weeks after the body. The fact that water is flowing from the jar she holds is indicated by wavy lines, within which are shown fishes, on her robe. The statue is remarkable for its "modern" appearance, both in facial expression and costume.



**ROYAL CELLARS AND ARCHIVES: THE PALACE AT MARI;  
WITH A RECORD OF THE LAST KING, AND A TEMPLE STATUE.**



FIG. 13. A PALACE CELLAR WITH HUGE WINE OR OIL JARS *IN SITU*, AND SMALL STEPS TO FACILITATE POURING LIQUID IN AND OUT: (IN BACKGROUND) A ROOM THAT HELD THOUSANDS OF CUNEIFORM TABLETS—DIPLOMATIC LETTERS.



FIG. 14. ANOTHER CELLAR IN THE ROYAL PALACE AT MARI, WITH EIGHT ENORMOUS JARS FOR WINE OR OIL *IN SITU*: THE DIMENSIONS INDICATED BY THE FIGURE OF A NATIVE ASSISTANT STANDING AT THE FAR END.



FIG. 15. CONTAINING A BRICK STAMPED WITH THE NAME OF THE LAST KING OF MARI, ZIMRI-LIM, WHOSE ARCHIVE ROOM IS SEEN ABOVE IN FIG. 13: A STAIRCASE IN THE PALACE, WHICH IS IN A PERFECT STATE OF PRESERVATION.

Two of the photographs on this page show parts of the great palace at Mari specially associated with its last King, Zimri-Lim. One of the bricks in the staircase shown in Fig. 15 bears a text stamped by him, and in the background of Fig. 13 is seen a room that contained some of his Government archives. In the article on page 760, M. André Parrot mentions that there was found in the



FIG. 16. FOUND IN ISHTAR'S TEMPLE AT MARI, AT A LEVEL EARLIER THAN 3000 B.C.: A STATUETTE OF A MAN, UNUSUAL AS BEING BEARDLESS, WITH EYES OF SHELL SET IN BITUMEN (BLACK LIMESTONE AND LAPIS LAZULI IN THE MIDDLE MISSING).

palace "an enormous harvest of 'epigraphs'; from 10,000 to 15,000 cuneiform tablets" constituting "a regular diplomatic correspondence" received by Zimri-Lim. "Not only does the whole history of the Middle Euphrates region reappear, but also that of the great Babylonian period at the end of the 3rd millennium B.C." A note on Fig. 16 states: "The men are usually bearded."





By ARTHUR BRYANT.

THIS Sunday is All Saints' Day and on Monday it will be All Souls' Day. And if the Christian religion were proved to be all a lie, and if there were nothing else to be said in its favour but that it set aside those two days in the year, it would still amply have justified its existence. For could anything be more fitting than that men should be asked to remember, first that there have at all times been men and women who have given their lives to saving the souls of their fellows and then that every created creature has a soul worth saving? That is the kind of belief that gives life a purpose and an explanation. Without it, existence would be a mere affair of meaningless and mechanical pursuits—a dreary business of eating, drinking, procreating, sleeping, and dying. So it is fitting that on one day in the year at least we should commemorate the noble army of those who believed life to be a high spiritual adventure and, by the grace of their own lives, helped to make it seem so to their fellow men and women. Such we call saints, and the Christian churches have established rules by which those whose sainthood admits of no doubt may be held in hallowed remembrance. But there are many, whose names appear on no Christian calendar, who by struggle and endeavour and conquest earned their right to be included among the saintly company. Of such was that very wise and good man who for thirty-one years prior to this summer contributed to this page.

Gilbert Keith Chesterton spent his whole life in teaching others how to live. The very sound of his name is like a trumpet-call. To him the world was a strenuous field in which one went about doing battle with evil in order that good might endure. If from his generation one had to select one man who might have stood as type of Don Quixote or of St. George who slew the dragon, it was he. If any literary name of our age becomes a legend, it will be his. In his lifetime he was often likened to Dr. Johnson, and it was an analogy that did not only depend on his giant girth and splendid conversation. For like Dr. Johnson he never penned a line or uttered a sentence that harboured a mean or ignoble thought, nor did he ever miss an opportunity of striking a blow for what he knew to be right. In all that he did and stood for there was neither fear nor calculation. He was the kind of man of whom Bunyan was thinking when he drew the picture of Mr. Greatheart. His sword was at the service of pilgrims.

And what a sword it was! It is twenty-eight years now since, in his dedication to "The Man Who was Thursday," he roused the heart of a new generation to challenge the cold decadence of an unbelieving and selfish intellectualism.

A cloud was on the mind of men,  
and wailing went the weather,

Yea, a sick cloud upon the soul when we were boys  
together.

Science announced nonentity and art admired decay;  
The world was old and ended: but you and I were gay.  
Round us in antic order their crippled vices came—  
Lust that had lost its laughter, fear that had lost its shame.

Looking back on it, we can still feel the fire of that protest, even as he felt it when, as a boy, he first opened Stevenson's book, and—

... cool and clear and sudden as a bird sings in the grey,  
Dunedin to Samoa spoke, and darkness unto day.  
But we were young; we lived to see God break their  
bitter charms,

God and the good Republic come riding back in arms:  
We have seen the city of Mansoul, even as it rocked,  
relieved—

Blessed are they who did not see, but being blind,  
believed.

It was the greatness of Chesterton's creed that the salvation he preached was the salvation not of the elect, but of the many. His concern was always with the common man. He did not confine his sympathies to the well-behaved and refined: to the recluse in the cloister or the scholar in the study. He was not one of those who thought that only the best

and humours of suffering, plain, unvarnished humanity. Yet, though his inferior in sheer creative genius he had nothing of the egotism and self-pity of Dickens. He was too good for that. I never met a more generous man, and I never saw a happier. And I do not believe there is anyone who had the inestimable privilege to know Gilbert Keith Chesterton who would not say the same.

We live in a Protestant country and are a Protestant people, and Chesterton, in the later years of his life, was a Roman Catholic. Having begun his career in a blaze of early triumph and popularity such as comes to few men, he put it by and set his face against the stream of contemporary thought. Whether one agrees or not with his choice of Faith and Dogma, there is not the least question that in doing so he signalled out for attack the elements in our modern civilisation which are both powerful and tolerant of criticism, even when it was as good-humoured and full of healthy laughter as his always was. He did not thereby make his task any easier. For ephemeral reasons, but for no others, his influence in his life was therefore limited. By virtue of this very fact, I believe, his influence on unborn generations will be all the greater. For though his public at the end of his great career was probably smaller than at its triumphant beginning, it was a public that counted for far more. It was the kind of public that read his books not merely for pleasure and amusement but because it found in them a faith and an inspiration. That faith and inspiration will not be diminished now that he is dead, and it will be transmitted to others. And his books will continue to be read.

For ninety-nine people out of a hundred, perhaps for nine hundred and ninety-nine out of a thousand, life tends to be a dull and uninspired affair, a round of prosaic duties which are got through for some ulterior end and without or relish in the performing of them. It was Chesterton's great merit that he never saw life presented to others as anything but a flaming and glorious romance. He did so, without any attempt to overlook its material aspects; on the contrary, he emphasised these, saw in them the complete justification of his creed. The very weakest man was to him something to be rejoiced over and turned to account. "When Christ," he wrote, "at a symbolic moment establishing His great society, chose for its corner-stone neither brilliant Paul nor the mystic, but a shuffler, a snob, a coward, a word, a man. And upon this He has built His church, and

gates of Hell have not prevailed against it. Empires and the kingdoms have failed, because this inherent and continual weakness, that they founded by strong men and upon strong men. But one thing, the historic Christian Church, was founded on a weak man, and for that reason it is indestructible. He followed a Master who was born in a peasant manger and died on a rough-hewn cross. And Him he knew that in these plain and unadorned instruments of common life were the chains of and the keys of Heaven, angels ascending and descending, and the son of man glorified. It is right that he should be remembered on the day set apart for the recollection of the saints of God.



SUCCESSOR TO THE LATE MR. G. K. CHESTERTON AS WRITER OF "OUR NOTE-BOOK":  
MR. ARTHUR BRYANT.

The readers of "The Illustrated London News" will, we are sure, be glad to know that Mr. Arthur Bryant, who has been writing "Our Note-Book" since the death of Mr. G. K. Chesterton in June, will continue to contribute that feature. A word or two as to his career should, therefore, be appreciated. He was educated at Harrow and at Queen's College, Oxford. He was called to the Bar at the Inner Temple. For two years he was Principal of the Cambridge School of Arts, Crafts and Technology. He has been Lecturer in History to Oxford University, Delegacy for Extra-Mural Studies since 1925; and Educational Adviser, Bonar Law College, Ashridge, since 1929, and he is well known as the writer and Master of numerous Pageants, more especially, the Naval Night Pageant, Greenwich, 1933. His publications include "King Charles II.," "Macaulay," "Samuel Pepys, the Man in the Making," "The National Character," "The England of Charles II.," "The Letters and Speeches of Charles II.," "Samuel Pepys, the Years of Peril," and "The American Ideal"; while an anthology of seventeenth-century letters compiled by him, entitled "The Postman's Horn," is to be published shortly. His country home, The White House, East Claydon, Bucks, in which he is here seen, is a fine seventeenth-century building, which in the time of Charles II. was the home of Edmund and Mary Verney. It is mentioned frequently in the Verney Memoirs.

were to be saved; his catholicism was an all-comprehending democracy. And it was one that was founded on a deep understanding of all that humanity needs: not only of its sufferings but of its joys. He did not only wish to shelter the oppressed from the clouds that threatened them, but wished also to see them rejoicing in the sunshine. He was the champion of all those things which make common men happy—of laughter and marriage, of home and beer. Like old Samuel Johnson, he loved the poor, not with the perfunctory pity of the professional philanthropist, but with an earnest desire to make them uproariously happy as he himself was happy. That was why he so admired Dickens, the poet in excelsis of the joys



THE PARIS BLACK-OUT: NINE-FIFTEEN AND A QUARTER-OF-AN-HOUR LATER.



PARIS AT 9.15 P.M.—BEFORE THE GREAT BLACK-OUT FOR THE RECENT FULL-SCALE ANTI-AIR-RAID PRACTICE: A PHOTOGRAPH TAKEN FROM THE EIFFEL TOWER; SHOWING THE SEINE IN THE MIDDLE DISTANCE ON THE LEFT, AND BRILLIANTLY LIT SQUARES AND STREETS.

In our last issue we illustrated a number of scenes in the streets of Paris during the recent great air-raid rehearsal. Here we reproduce two photographs, taken from the Eiffel Tower, showing the response of the city to the "lights-out" warning on that occasion. Each was taken at exactly the same angle. A number of well-known landmarks can be picked out in the first one, reproduced above. The Seine is on the left in the middle distance, where lights can be seen reflected in the

water. The bridges seen are, successively, the Pont des Invalides, the Pont Alexandre III. (prolonged towards the centre of the picture by the Esplanade des Invalides, which has the appearance of a bright lateral streak of light), and the Pont de la Concorde. The brightly lit rectangle beyond the Seine, on the left, is the Place de la Concorde. Following the course of the Seine as it bends to the right, the façade of Notre-Dame can just be made out, in the distance.



PARIS AT 9.30 P.M.—AFTER THE SIGNAL FOR THE BLACK-OUT HAD BEEN GIVEN: A PHOTOGRAPH TAKEN FROM THE EIFFEL TOWER IN EXACTLY THE SAME DIRECTION AS THE ONE REPRODUCED ABOVE; SHOWING A FEW LIGHTS STILL BURNING AND THE PANTHÉON ILLUMINATED BY FLARES SIMULATING FIRES (RIGHT).

The black-out order in the Paris air-raid rehearsal was not obeyed to the full. Exceptions proved the rule that all should be darkness: a number of them are in evidence in the photograph. In the background on the right can be seen the Panthéon illuminated by flares simulating bomb

explosions and fires. It is interesting to note that the lights of the suburbs beyond show up clearly in this case; whereas they scarcely appear in the first photograph. In the upper photograph an exposure of four minutes was allowed; whereas in the lower one this was extended to 20 minutes.



# THE EMPIRE OF THE RISING SUN.

BEING AN APPRECIATION OF

"THE TRUE FACE OF JAPAN," By KOMAKICHI NOHARA; AND "THE MARCH OF JAPAN," By EDGAR LAJTHA.\*

(PUBLISHED BY JARROLD'S AND BY HALE.)

JAPAN is the riddle of an already bedevilled world. Whatever our own immediate anxieties in the West, there is always a vague speculation in our minds whether the impetus to the next phase in the world's history may not be given far beyond the boundaries of Europe. And this Middle Kingdom between East and West is a country which few of us understand; in the usual popular presentation, it is merely a gigantic contradiction, which leaves us wholly baffled. Two such books as those now under consideration are therefore very opportune. Both are interesting, neither is profound; both agree in many points of substance, but differ widely in conception. Mr. Lajtha's work is that of a competent Hungarian journalist; it is swift and impressionistic, and is more entertaining in its vigilance of observation than authoritative in its conclusions. Mr. Nohara, a Japanese born, is obviously better qualified to penetrate beneath the surface than Mr. Lajtha, and his pictures of Japanese life and custom are far the more convincing. Similarly, he is better qualified, in one sense, than any foreign observer to interpret the spirit of his country, and he does so with the utmost sincerity. On the other hand, his interpretation can hardly hope to be impartial; illuminating though it is in some aspects, in others it savours of special pleading, and indeed does not altogether conceal the stigmata of that inspired propaganda in which Japan is now so active.

Mr. Nohara, however, is right to begin by attacking some inveterate misconceptions about Japan. Because

and concert-halls in the Greek style, have therefore fallen under the spell of Hellenism."

The speed and the ease with which Japan has adopted, and often outstripped, so much of Occidental modernism as has suited her purposes may be—according to the point of view—a high compliment to the talents of the Japanese; or it may be a very poor compliment to some of the supposed triumphs of our civilisation, and a reminder that they are not such remarkable achievements as we like to suppose. At all events, we are faced with the fact that, having entered the armaments competition only about seventy years ago, Japan is the sole country in the world to-day which is simultaneously a first-class naval and military Power. What she has done in industry is a modern fairy-story; both these books tell the story fully, and, without attempting details, we shall not err in saying that there is hardly an

Hollywood, at its most hectic, could not hope to compete. In passing, it is interesting to note that the most popular Japanese film-stars, with this enormous public clamouring for them, work for £60 per month at the maximum! It begs a question to dismiss all this intense industrial activity as mere "imitation," for all nations imitate each other in these matters. It is true that Japan has not been conspicuous for invention; but when we



A TYPICAL JAPANESE OUTING: YOUTHFUL HANGYOKU ("HALF-GEISHAS") ON A PLEASURE BOAT.

Reproduction from "The True Face of Japan"; by Courtesy of the Publishers, Messrs. Jarrolds.

Japan remained (not without wisdom) a closed country for some 250 years, and only opened her doors in 1852 at the imperious bidding of Commodore Perry's guns (does not America sometimes regret that intrusion?), we lightly think of her as a "new" country. She has, of course, an ancient and a noble culture, and Mr. Nohara insists that her "modernity" is in no sense an emergence from the primitive to the enlightened, but is merely a process of adaptation which has been an easy task to her, and has not altered her fundamentally. It is a great mistake to think that because the Mobo and Moga (the "modern boy" and "modern girl") parade the Ginza, and because the Japanese are an insatiable film-consuming public, and because skyscrapers rise (only, alas! to fall) in Tokyo—because, in short there is not a single aspect of highly-mechanised "modernity" which is not to be found somewhere in Nippon—therefore Japan has suddenly attained the stature of a "civilised" Power. We hear much of Japan's "double face." "The Japanese," writes Mr. Lajtha, "live a double life, working like Europeans and living like Asiatics." But Mr. Nohara insists that Japan's Europeanism is of a purely adventitious kind. "Japan's two faces? The second face was only—is only—a mask, no thicker than a coat of grease-paint. Japan has always had but one face. . . . To contend that the far-eastern Empire has been Americanised is as superficial as to assert that Germans or Englishmen, because they build their theatres, parliament-houses,



JAPANESE GEISHA GIRLS PARTNERING ONE ANOTHER: A PHOTOGRAPH TAKEN AT A RESORT IN WHICH, IT WOULD APPEAR, BALLROOM DANCING IN THE EUROPEAN, OR AMERICAN, STYLE IS FAVOURED.

Reproduction from "The March of Japan"; by Courtesy of the Publishers, Messrs. Robert Hale.

visit Japanese cinemas every week. In Tokyo alone the cinemas have a capacity of about 70,000, and there are at least 1700 cinemas throughout Japan. Mr. Nohara assures us that, to meet this demand, Japanese firms turn out over 600 films a year, at a rate of intensity with which

characteristic of some other Eastern philosophies. On the contrary, the Japanese, living dangerously, also live fully. If we are to believe our present witnesses, a sense of duty to the State, a devotion to the totality—exceeding even the extreme theories of Fascism—animates all the

[Continued on page 800.]

\* "The True Face of Japan: A Japanese Upon Japan." By Komakichi Nohara. Illustrated. (Jarrolds; 16s.)

"The March of Japan." By Edgar Lajtha. Illustrated. (Robert Hale; 12s. 6d.)



# BEAUTY—THE IDEALS OF NATIONS: CONTESTANTS FOR THE TITLE "MISS EUROPE," 1936.



"MISS SWEDEN."  
(Birgit Engquist.)



"MISS ENGLAND."  
(Laurence Atkins.)



"MISS NORWAY."  
(Aslaug Simensen.)



"MISS RUSSIA."  
(Ariane Guédéonoff.)



"MISS BELGIUM."  
(Laura Torfs.)



"MISS SPAIN."  
(Antonita Arquès.)



"MISS CAUCASUS."  
(Tatiana Ouchakoff.)



"MISS HUNGARY."  
(Maria de Nagy.)



"MISS HOLLAND."  
(Mlle. Kramer.)



"MISS TUNISIA."  
(Ethel Azzopardi.)



"MISS FRANCE."  
(Lyne Lassalle.)



"MISS IRELAND."  
(Dany O'Moore.)



"MISS GREECE."  
(Nella Sikiari.)

It was decided that the election of "Miss Europe," 1936, should be held in Tunis this year, on October 30. As on other occasions, the competitors first assembled in Paris. Representative types from fifteen nations entered; and newcomers were "Miss Caucasia," "Miss Syria-Lebanon," and "Miss Morocco." Barcelona chose the

Spanish entrant, as the situation prevented Madrid from electing her usual Beauty Queen. Hungary won the crown in 1929 and Greece in 1930; but this year a strong challenge came from the representatives of the new Latin races which are rapidly springing up on the opposite shores of the Mediterranean.



A CENTRE OF ANTI-JAPANESE FEELING IN SOUTHERN CHINA ANTIPATHETIC TOWARDS THE NANKING GOVERNMENT, AND REGARDED UNTIL RECENTLY AS THE STARTING-POINT OF ANOTHER CIVIL WAR: THE CITY OF CANTON.



LONG "A THORN IN THE SIDE OF THE NANKING GOVERNMENT AND AN OBSTACLE TO NATIONAL UNIFICATION": CANTON—A VIEW FROM THE SUN YAT-SEN MEMORIAL PARK.



AN AIR RAID WARNING POSTER SET OUTSIDE A PUBLIC PARK: A PICTORIAL PREDICTION OF AIRPLANES BOMBING THE CITY, A BUILDING DESTROYED, AND AN UNDERGROUND SHELTER INTACT.

OCT. 31, 1936—THE ILLUSTRATED LONDON NEWS—769

CANTON, THE CRADLE OF CHINESE REPUBLICANISM AND A POLITICAL STORM CENTRE SUSCEPTIBLE TO NEW IDEAS: PICTURESQUE ASPECTS OF THE CAPITAL OF KWANGTUNG—ARCHITECTURE, RIVER CRAFT, AND AIR RAID PROPAGANDA.



CANTON'S SKY-LINE AS SEEN FROM THE PEARL RIVER: LOFTY BUILDINGS OF WESTERN TYPE ALONG THE FRONT, REPRESENTING THE COMMERCIAL SIDE OF THE CITY'S ACTIVITIES.

CANTONESE MILITARY TRANSPORT, IN EACH OF WHICH FIFTY SEVERAL HUNDRED SOLDIERS, CRIFT MOUNTED ON A NAVAL COLLEGE TUGBOAT, A MILITARY ACADEMY SCHOOL, ORIGINALLY TRAINED OFFICERS BEFORE THE NATIONALIST WARRIORS NORTH IN 1926.

it was added, was virtually bankrupt through long misrule, while Kwangsi had been well governed. On September 24, "The Times" stated: "With the settlement of the south-western situation, there is a general exodus of important military and civil officials from Canton towards the north, but General Chiang Kai-shek, the Nanking Generalissimo, is remaining south for some time." He left Canton on September 28. On October 1 the Silver Jubilee of the Chinese Republic was celebrated throughout the country.

(Continued below.)



THE NEW MUNICIPAL OFFICES AT CANTON: MODERN CHINESE ARCHITECTURE THAT HAS PRESERVED TRADITIONAL TYPES OF ROOFS AND DECORATION IN A MORE SOLID FORM.

CANTON, most progressive and modern of all China's cities, is in the limelight. Like a sudden burst of flame, the grim threat of civil war recently appeared once again in China. In June the armies of the two southern provinces, Kwangtung (of which Canton is the capital) and Kwangsi, crossed their provincial boundaries and advanced towards the north—publicly and ostensibly against Japan, but actually against the powerful Central Government at Nanking. An immediate concentration of Central Government troops halted the southern columns on their northward march. On each side the advance guards faced each other. There may have been a little desultory skirmishing. But the southern generals decided to stop the advance; their troops withdrew. Before the end of June they had regrouped the provincial boundaries once more. They then entrenched in strong defensive positions along the border. Meanwhile, Central Government troops moved down to the Kwangtung and Kwangsi boundaries: the two southern provinces were surrounded. The rival armies faced each other and awaited orders while the Canton and Nanking leaders negotiated. The southern provinces are outbalanced both in men and resources. By their untimely initiative in embarking upon the northern march they exposed themselves to the risk of retaliation from Nanking. The southern



AN IMPRESSIVE METHOD OF AIR DEFENCE PROPAGANDA IN CANTON: A MODEL OF AN ENORMOUS AERIAL TORPEDO ERECTED IN AN OPEN PAVILION AT A PUBLIC PARK.

troops are believed to number more than 300,000 all told. In Kwangsi a system of conscription is in force. The Kwangtung troops are better equipped: for the past few years Canton has been buying munitions from abroad; these include tanks, anti-aircraft batteries, and field-guns. Both provinces have built up an efficient air force with trained Chinese pilots. It is true that Nanking has a stronger air force and infinitely greater resources. But the two southern provinces might put up quite an effective resistance if attacked. The withdrawal of the southern troops within their boundaries gave both sides a breathing space. The sentiment of the whole of China is dead set against a recrudescence of civil war. General Chiang Kai-shek, the head of the Central Government, is determined to avert bloodshed if possible: he has handled the situation with firmness coupled with moderation. In essence the struggle is between provincial autonomy and an increasingly powerful Central Government. Canton has been in a state of semi-independence for some years—an ever-present thorn in the side of the Government at Nanking and an obstacle to national unification. In the south, antagonism to Japan has always been more pronounced than in the north. Although no doubt used as a pretext in the dispute with Nanking, the feeling against Japan may

(Continued above.)



THE "STRONG MAN" OF SOUTHERN CHINA: MARSHAL LI TSUNG-JEN, WHO AS RULER OF KWANGSI HAS MADE IT CHINA'S "MODEL PROVINCE," OUTSIDE HIS VILLA IN THE SUBURBS OF CANTON.



CANTON FROM SHAMEN, THE EUROPEAN RESIDENTIAL QUARTER CONTAINING THE BRITISH AND FRENCH CONCESSIONS: A VIEW SHOWING CHINESE BOATS, HERE ALLOWED TO MOOR ONLY ON THE CANTON SIDE OF THE CANAL.



IMPREGNATED WITH ANTI-JAPANESE STREAMERS: THE GATHERING OF A PUBLIC PARK IN CANTON, WHERE NATIONAL FEELING AGAINST JAPAN IS CONSIDERABLY STRONGER THAN IN NORTHERN CHINA.

Chiang Kai-shek himself, from which grew the present Nanking Government. Among the leading figures of South China, two generals stand pre-eminent—Marshal Chen Chi-tong, military ruler of Kwangtung and "Dictator" of Canton (see Introductory note), and Marshal Li Tsung-jen, military ruler of the neighbouring province of Kwangsi. Under Marshal Li Tsung-jen's able and enlightened administration, Kwangsi has earned the title of China's "model province."



THE NEW SUN YAT-SEN UNIVERSITY, PART OF A HUGE EDUCATIONAL ESTABLISHMENT OUTSIDE CANTON, WHERE STUDENTS (IN CHINA VERY ACTIVE POLITICALLY) ORGANISE ANTI-JAPANESE DEMONSTRATIONS.

As the following article, from a correspondent in Canton, has taken some time to reach us, it may be well to mention one or two subsequent events in China. Thus, on August 31 it was reported that Marshal Chen Chi-tong, "Dictator" of Canton, had been recently deposed and had gone to Hong Kong. A survey of the situation on September 22 stated that negotiations for an amicable settlement between Canton and Nanking were in progress. The province of Kwangtung, (Continued above.)



A TYPICAL CANTONESE SOLDIER: A 'SENRY' OF THE HEADQUARTERS OF MARSHAL CHEN CHI-TONG, THEN MILITARY RULER OF KWANGTUNG PROVINCE AND THE "DICTATOR" OF CANTON—SINCE REPORTED DEPOSED.



# BOOKS OF THE DAY.

IF Oliver Wendell Holmes had given us a "Historian at the Breakfast Table," in succession to his Autocrat, Poet, and Professor, I might have known something about the historical importance of pepper. As it is, I am ashamed to confess, that familiar condiment has hitherto suggested mainly humorous associations, such as those conveyed by its popularly abbreviated name, or by the Duchess's baby in "Alice in Wonderland."

For he can thoroughly enjoy  
The pepper when he pleases!

We did indeed discover, from a certain commercial crisis not very long ago, that pepper as an article of trade could produce worse convulsions than sneezes. Some readers, however, may be surprised to learn that, in days of old, pepper had still greater potency, and was a dominant factor in Britain's early imperial development. The facts are recalled in "ELIZABETHAN SEAMEN." By Douglas Bell. With Maps and Illustrations (Longmans; 12s. 6d.), an excellent book, abounding in "pep," that will be thoroughly enjoyed by all who are interested in our maritime history.

The author re-tells, vividly and tersely, the epic story of those "spacious times" at sea—the exploits of Drake and his peers, the Armada fight, the voyages of Frobisher, Davis, and Sir Humphrey Gilbert, the beginnings of commerce with India and the Levant, and the efforts that led to the colonisation of Virginia. Discussing the motives that urged men "over the far horizons," Mr. Bell finds among the spiritual forces desire for honour and religious zeal, and among the material forces chiefly the thirst for gold. But there were other inducements besides that *auri sacra fames*. "Few people realise," writes the author, "that an everyday commodity like pepper was the foundation on which the British Empire in India was built." Pepper was in great demand as a preservative of meat, for owing to lack of winter fodder, oil-cake being unknown, farmers killed their beasts in the autumn, preserving the meat as best they could. The mediæval trade of Venice was concerned almost entirely with spices, especially pepper, brought overland from India. It came to England through Bruges and thence to Norwich. When, however, the Turks captured Constantinople, in 1453, they cut the trade route by which pepper had reached Venice. Thereafter began the search for a sea route to the East, and Venetian bankers backed the Portuguese navigator, Vasco da Gama, who found it by rounding the Cape, and so started the trade between Portugal and India.

At this point pepper enters the story of British overseas expansion. As Mr. Bell records: "One of the greatest hauls of plunder ever taken into England was in the huge Portuguese carrack, *Mother of God* (*Madre de Dios*), taken, off the Azores, in 1592. Though the expedition that took her was financed by private capitalists as well as by the Queen, the capture could not be called a piratical adventure, for it was a legitimate act of war. . . . The Queen's share was the pepper, of which there was 370 tons. She was offered £80,000 for the lot, but was advised to hold out for £90,000. This was a good return on an investment of £3000 in the venture. . . . [The capture of the ship] drew men's minds to the great wealth of the East Indies. Why not have a share in it? they asked. A few years later the famous East India Company was founded. It was partly owing to a prize taken at sea that the English embarked on their Imperial career."

Not a little of the sea-god's personal "anatomy" is revealed on the picturesque cover design of "THE ANATOMY OF NEPTUNE." From King Henry VIII. to the Present Day. Edited by Brian Tunstall, Lecturer in History at the Royal Naval College, Greenwich, Hon. Secretary of the Naval Records Society. With nineteen illustrations (Routledge; 12s. 6d.). I must hasten to add, however, that the author's purpose is not anatomical but historical, and he has probably named his book on a fanciful analogy with Burton's "Anatomy of Melancholy." Perhaps the word "anthology" might have been more appropriate, for what Mr. Tunstall here provides is an admirably chosen collection of representative passages, all from contemporary sources and written by eye-witnesses, illustrating British naval life during the past 400 years. The extracts, which include some ballads, are not all accounts of battles, but deal with many other incidents and the conditions of life aboard warships at various periods. The illustrations, likewise as far as possible contemporary, are a specially valuable feature.

Mr. Tunstall gives an interesting sketch of his own great-great-grandfather's experiences in the Navy in the later eighteenth century, as typical of the time. Discussing the sailor's life in bygone days, he disputes Dr. Johnson's downright assertion that "a ship is worse than a gaol." At the same time some of his own statements tend to confirm Johnson's dictum. "The ships themselves," he writes, "were often decaying with damp. During the eighteenth century, prior to the reforms of Sir Gilbert Blane, the mortality in the Navy from purely preventable causes was absolutely appalling. Hosier's fleet, while

blockading Puerto Bello in 1726-8, lost 5000 officers and men from disease and sickness, while in Rodney's West Indian campaign of 1780-1 one man in eight died of sickness, while only one man in twenty-five was killed in battle. In no department of naval life has there been a greater change between the past and to-day than in that of hygiene."

Many romantic stories, real and fictitious, have come out of the South Seas, but I do not remember any possessing greater fascination than "WILL MARINER." A True Record of Adventure. By Vice-Admiral Boyle Townshend Somerville. With Illustrations and Maps (Faber; 10s. 6d.). This book appears under the shadow of tragedy, for when it was practically finished its author, Admiral Somerville,

the story from a work

on the Tonga Islands (first published in 1816) by Dr. John Martin, who obtained personally from Will Mariner the tale of his experiences. Admiral Somerville, however, was able to supplement this account from his own notes and recollections.

Will Mariner's name, so appropriate to his calling, is not, as one might think, a fictitious one. His story suggests a parallel to Captain Cook's last fight, with a sequel on Herman Melville lines, but lacking a Fayaway, for Will at that time was too young for amorous adventure. As a boy of thirteen he sailed from Gravesend in the privateer-whaler *Port au Prince*. After an eventful voyage, round the Horn, along the coast of Chile and Peru and thence to the Galapagos Islands and Mexico, the ship, leaking badly, made for Sydney, and, missing Tahiti, her intended port of call, anchored *en route* off Lifuka in the Tonga Islands. There the crew was massacred by the natives, but Will, now fifteen, was spared, and taken into the household of an island chief. As the author puts it, "Thrust suddenly into a semi-civilisation, as it might be of the Stone Age, [he] must have felt that the experiences of which he had read in *Gulliver's Travels* were tame to insipidity as compared with the conditions in which he now found himself." Eventually the chief adopted Will as his son and gave him a native name. The details of his sojourn in the Islands are of extraordinary interest. Ultimately a ship took him back to England in 1811. "A whole wild lifetime," writes Admiral Somerville, "had been crowded into those six early years."

The above-mentioned book has a certain kinship of period, locality, and mental atmosphere with "BLIGH AND THE BOUNTY." His Narrative of the Voyage to Otaheite, with an Account of the Mutiny and of his Boat Journey to Timor (first published in 1792). An unabridged edition re-issued with Illustrations and Preface by Laurence Irving (Methuen; 10s. 6d.). Mr. Irving, whose numerous and excellent wood-cuts enhance the interest of the book, vigorously defends Admiral William Bligh against his detractors, among other things commenting unfavourably, in that respect, upon a recent film. The book describes the mutiny and the subsequent voyage in the ship's launch across 3600 miles of ocean. Among other points in Bligh's favour, Mr. Irving recalls that after his miraculous escape he lost no time in preparing a second and successful expedition. Later he fought with distinction at the battles of Camperdown and Copenhagen, and after the latter was summoned by Nelson, who, on the quarter-deck of the *Elephant*, personally complimented him on his gallantry. Finally, Mr. Irving describes the book as "the record of a great navigator and a fine seaman."

The historical consequences of that celebrated mutiny are brought right up to date, mainly from a social and anthropological point of view, in "THE HERITAGE OF THE BOUNTY." The Story of Pitcairn Through Six Generations. By H. L. Shapiro, Ph.D. Associated Curator of the American Museum of Natural History. With sixteen Photographs (Gollancz; 10s. 6d.). The author visited Pitcairn Island on behalf of the American Museum, as well as the associated colony on Norfolk Island, and came to know many of the islanders very well, besides making a special study of the literature of the subject, including Bligh's narrative of the mutiny in H.M.S. *Bounty*. Dr. Shapiro writes in a racy and entertaining style, which, although his purpose has been primarily scientific, makes his book extremely attractive to the general reader.

I could go on indefinitely spinning nautical yarns, as far as material goes, but unfortunately lack of "sea-room" compels me to make a little "Navy List" of several other fine literary craft. Very amusing in an anecdotal vein is "AN ADMIRAL NEVER FORGETS." Reminiscences of Thirty-Seven Years on the Active List of the Royal Navy. By Vice-Admiral Humphrey Hugh Smith, D.S.O., author of "A Yellow Admiral Remembers." Illustrated (Seely Service; 15s.). Another notable reminiscent work is "YEARS OF ENDURANCE." By Surgeon Rear-Admiral John R. Muir (Philip Allan; 12s. 6d.). The author served in H.M.S. *Tiger* at Jutland. History's repetitions regarding naval re-armament and other matters, with foreign impressions of our Fleet at various periods, go to compose "THE FLOWER OF ENGLAND'S GARLAND." By G. E. Manwaring. Illustrated (Philip Allan; 10s. 6d.).

Two other attractive books, whose titles indicate their aim and scope, are "SAILING SHIPS OF LONDON RIVER." By Frank C. Bowen. Illustrated by Pelham Jones (Sampson Low; 12s. 6d.), and "ADVENTURES AND PERILS." Being extracts from the 100-years-old Mariner's Chronicle and other Sources descriptive of Shipwrecks and Adventures at Sea. Edited and with an Introduction by C. Fox Smith (Michael Joseph; 7s. 6d.). Mr. Frank Bowen is well-known, of course, as a chronicler of ships, and his previous works include "The Golden Age of Sail" and "A Century of Atlantic Travel." C. E. B.



ISOLATED AS THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A FINE SILVER-GILT SPANISH RELIQUARY; ORIGINALLY MADE FOR A MASONS' GUILD, AND DATING FROM THE FIFTEENTH CENTURY.

This silver-gilt reliquary was probably made during the third quarter of the fifteenth century and the marks upon it show that it is Majorcan work. At this time Palma was still one of the more important Mediterranean ports and its citizens were well able to indulge their taste for art. Artistically the reliquary resembles closely the contemporary work on the Catalan mainland, which itself reflects the influence of the elaborate Gothic style of Flanders. The enamelled plaques let into the foot show that it was made for a masons' guild, whilst the names around the knob prove that it was destined for relics of SS. Germanus, Justus, Paulinus, and Ticius.

fell a victim to Irish "patriotism." He was assassinated at his home in Co. Cork on the night of March 24 last. In an editorial note, Mr. E. (E. Somerville, himself a distinguished writer, recalls: "The assassins escaped in darkness, leaving a paper which suggests that the reason for this murder was the fact that my brother helped with advice lads who came to beg him to assist them to join the British Navy." As the late Admiral mentions in his own preface, he was well acquainted with the islands where the events related in his book occurred. He has retold



## A LINER AS LAW COURT AND GAOL FOR SPANISH REBELS: THE PRISON SHIP "URUGUAY" AT BARCELONA.



A SHIP IN WHICH MANY SPANISH REBEL OFFICERS HAVE BEEN CONDEMNED TO DEATH: THE PASSENGER LINER "URUGUAY" IN BARCELONA HARBOUR.



WHERE PRISONERS ON BOARD THE "URUGUAY" TAKE EXERCISE: AN ENCLOSURE ON THE BOAT DECK, WITH TWO GOVERNMENT SOLDIERS ON GUARD.



JUDGES AND WITNESSES LEAVING BARCELONA FOR THE "URUGUAY": PARTICIPANTS IN THE DAILY TRIALS HELD ON BOARD BY THE POPULAR TRIBUNAL.



MEN IN CONTROL OF THE "URUGUAY": THE MILITARY CAPTAIN (LEFT) APPOINTED BY THE GOVERNMENT, WITH HIS STAFF AT LUNCH ON BOARD.



AWAITING THEIR TURN TO APPEAR BEFORE THE TRIBUNAL HELD ON BOARD: A GROUP OF REBEL PRISONERS IN THE "URUGUAY."

In our issue of August 22 last we illustrated the trial of two rebel generals who were condemned to death by court martial in the prison ship "Uruguay" at Barcelona. This military court was superseded soon afterwards by the Popular Tribunal, composed of three civil magistrates (one acting as president), twelve civil jurors and twelve substitute jurors. The proceedings took place in the main saloon. On September 10, when the Tribunal had been at work for a week, it was stated that so far it had been restricted to trials of Army officers, and that out of 23 tried 16 had been sentenced to death. There were then 30 additional

cases in preparation. A few days later two members of the Civil Guard were condemned for having refused to surrender the town of Binefar, near Huesca, and on September 14 five lieutenants were also sentenced to death. On the 18th it was stated that the Popular Tribunal was holding its eighth session on board the "Uruguay" and was engaged in trying four more officers. On October 20 it was reported from Barcelona that a new type of revolutionary tribunal had been instituted there by a disciple of Trotsky, and that, unlike the Popular Tribunals, it broke completely with old laws and legal forms.



# OVIEDO RELIEVED AFTER A HEROIC AN EVENT OF THE SPANISH CIVIL

# DEFENCE OF NEARLY THREE MONTHS: WAR RIVALLING THE ALCAZAR SIEGE.



A BUILDING IN OVIEDO DESTROYED BY AIR BOMBS.



MOROCCAN TROOPS LEAVING OVIEDO



A FOOD QUEUE OUTSIDE A WRECKED THEATRE AFTER THE RELIEF.



REBELS BRINGING FOOD SUPPLIES INTO



WOMEN &amp; CHILDREN TAKING SHELTER FROM AERIAL BOMBARDMENT.



GENERAL ARANDA (IN SPECTACLES) OVIEDO



FOR A NEW FRONT.



A STREET CROWD SEEKING ESCAPE FROM AIR RAIDS.



OVIEDO.



MOROCCAN SOLDIERS PASSING THROUGH OVIEDO AFTER ITS RELIEF.



DEFENDER, WITH OFFICERS OF THE RELIEF COLUMN.



OVIEDO CIVILIANS ENTERING A BOMB-PROOF SHELTER, WHEN AIR RAIDS THREATENED.

After withstanding a siege of nearly three months by Government forces consisting mainly of Asturias miners, the rebel garrison at Oviedo under Colonel Aranda was relieved on October 17 by Galician troops under Colonel Pablo Martín Alonso, in co-operation with a converging column commanded by General Lombarte. The relief force had previously captured Monte Naranco, a hill overlooking the town, after fierce fighting. There was a moving scene when the population crowded to welcome the united columns as they marched into the town, and the news of their success caused wildly

enthusiastic rejoicings in Nationalist districts of Spain, where the long-beleaguered garrison was hailed as having added "yet another glorious page in Spanish history." General Mola, the Commander-in-Chief of the rebel northern army, said afterwards in an interview: "The heroic defence of Oviedo under Colonel Aranda is as great an event as the relief of the Alcazar at Toledo. Colonel Aranda sent telegrams every day saying that, though they might die at Oviedo, they would never surrender. Even now he will not rest, but insists on remaining at his post." The news of the relief of Oviedo

was communicated to General Franco at Salamanca, and it was stated that Colonel Aranda was at once promoted General and given command of an army to join in the attack on Madrid. General Aranda is seen (third from left) in the lower central photograph above, taken shortly after the relief, and on the extreme left is Colonel Alonso. During the siege the original fighting strength of the rebel garrison at Oviedo, about 1200 men, was reduced to some 300. Later news, in a message of October 23 from Madrid, stated that the fighting around Oviedo had assumed a new phase and that

the Government forces, reinforced by Basques, claimed to have renewed the siege since the arrival of the rebel relief column. It was reported that a rebel convoy of twenty lorries with supplies had been captured, and that the Government forces were again vigorously attacking. Government aeroplanes, it was stated, had dropped bombs on the town and the inhabitants had taken refuge in cellars. The same report mentioned that the Asturias miners, during a counter-offensive against the rebel relief force, had penetrated into Oviedo and were only driven out after repeated charges by the insurgents.



# The World of the Kinema.

By MICHAEL ORME.

## DIGNITY AND IMPUDENCE.

THE two productions I propose to deal with this week are as far asunder as the Poles and have but this in common—that both are works of high intelligence emanating from men to whom the kinema is already deeply indebted, and whose approach to their medium testifies to their genius. Dignity and Impudence indeed—



'ARIADNE AUF NAXOS'; TO BE GIVEN A SINGLE PERFORMANCE AT COVENT GARDEN, ON NOVEMBER 6: THE SCENE BEFORE ARIADNE'S CAVE.

"Ariadne auf Naxos," by Richard Strauss, is, it will be remembered, presented as an opera in connection with a famous Molière play, as it is the entertainment which "Le Bourgeois Gentilhomme" gives to his distinguished friends.

"Romeo and Juliet," at His Majesty's Theatre; and "La Kermesse Héroïque," at Studio One. Two such pictures treading hard on each other's heels is an experience to hearten the film critic and to fortify the spirit of the discriminating filmgoer, who may well, at times, lose patience with that exasperating, exhilarating, occasionally obstinately backward but potentially brilliant child—the drama of the screen.

I have said these two productions have but one thing in common. I am wrong. In the French picture, as in the American, the dramatic content is dropped, as it were, into the very heart of their respective cities—the little Flemish town of Boom in the one case, stately Verona in the other—and the glittering threads of their disparate patterns are woven firmly into the pictorial reconstruction of period and place. In neither are architectural splendours, pageantry, or costume used as a mere decoration devised as an independent appeal to the eye. They are an integral part of the whole, attuned to the spirit of the play—be it comedic or poetic. In the significance and balance of their scenic statements another point of contact may be found between M. Jacques Feyder's pungent picture and the late Mr. Irving Thalberg's lovely production.

Not only because the desirability of bringing Shakespeare to the screen is still a subject for heated controversy, but also in view of the fact that the witty dialogue of "La Kermesse Héroïque" loses its Gallic edge for those who must content themselves with its boiled-down captions, the Shakespearean adaptation at His Majesty's is admittedly of wider interest. To the making of this picture—the fulfilment of a long-cherished dream—Mr. Thalberg brought all his knowledge of screen-craft and subdued it reverently to do homage to the Bard. There are cuts in the text—what stage presentations, excepting the rare productions "in entirety," have eschewed them?—and an occasional transposition of lines where narrated incidents have been translated into action. If the rigid Shakespearean student cannot accept the fluency thus obtained as compensation, I would boldly remind him that inaudibility in the theatre—be the fault one of acoustics or of diction—has only too frequently done far more damage to Shakespeare's text than Mr. Thalberg's cuts. Let the student at least acknowledge that from the screen the spoken word rises triumphant; that the poetry, like golden bells, rings out as clearly above the traffic of Verona's streets as in the moonlight of the Capulets' terraced gardens, where the tall cypresses stand guard over the secret tryst of the "star-cross'd lovers." As the limpid beauty of immortal lines floated on the swift tide of youthful passion, whose currents carved an impetuous

path through the daily life, the pleasures and the toil of the old Italian city, it was borne in upon me once again that Shakespeare, man of the theatre as he was, and writing for the entertainment of the multitude, would have rejoiced in this new medium of the screen. His stage was curtainless; thrust forward into the semi-circle of his audience, it made for a greater intimacy than the modern stage permits.

Screen-presentation preserves this intimacy, suffers no interruption from change of scene or curtain, allows each word to reach the ear in effortless clarity, and carries their enchantment to millions. If it seeks enlargement of the text in passages of action, there is gain rather than loss, provided such action illuminates the text. Mr. Thalberg's additions in this respect are emphatically an added strength. Romeo's desperate chase of Tybalt, who has slain his friend Mercutio, and the tragic mischance that made Friar Laurence's messenger a prisoner in a pest-stricken house, thereby transforming Juliet's seeming death into reality for her and Romeo, are valuable episodes, not only in amplification but in the unification of the story.

It is, indeed, in its unity and in the beautiful harmony of setting and of sound that the picture is most memorable. The legend of the lovers, traced against the background of their divided houses, glows with fresh ardour; music, measured dance, the swish of steel, or tavern jest fall smoothly into place in a steady advance towards inevitable tragedy. The picture is spacious, enthralling in its interest, albeit

the interpretation reaches only momentary greatness, as in Mr. Basil Rathbone's proud Tybalt, whose hatred of the Montagues burns to a white heat, and in Mr. Henry Kolker's most human Friar Laurence. Mr. John Barrymore is inclined to weigh down his merry Mercutio with whimsical arabesques, though he dies on a line of superb scorn; and the Nurse of Miss Edna May Oliver emphasises the comic rather than the

admirably directed by Mr. George Cukor, must be universally recognised as one of the major achievements of the screen.

"La Kermesse Héroïque," at Studio One, reveals M. Jacques Feyder in light-hearted mood, using his keen powers of observation to search out the weak spots in the armour of his protagonists, the worthy burghers of Boom in the early seventeenth century, their wives, and a Spanish troop under the leadership of the handsome Duc d'Olivares. The picture, arriving in London with French and Italian honours thick upon it, is a delightful piece of work, sparkling from beginning to end with a keen and saucy humour. Its pattern is original and its composition masterly. Boom, on the eve of its annual feast, is shaken from its complacencies and petty vanities by the approach of the Spaniards, for, though the Spanish yoke has been thrown off, years of oppression still strike terror in the hearts of its citizens.

So the pompous Burgomaster and his satellites prepare to lie doggo, apprehending massacre and pillage. The Burgomaster, indeed, decides to sham death, disposing his portly person upon his bier, where, perforce, he must remain with his four quaking guards whilst his masterly wife, at the head of the womenfolk, tackles the situation in her own way. And her own way is so gay, and meets with such ready response from the gallant invaders, that the interrupted fair is resumed, with willing partners for all, with revelry, wine, and dance, to say nothing of gallantries that profit by the absence of interfering husbands. When the dreaded guests march out at dawn, the Burgomaster's wife hands the honours of statesmanship to her husband, but she has acquired a rope of pearls, a Monna Lisa smile, and the comfort of knowing her daughter married to the man she loves instead of to the wealthy butcher selected by her father as a prospective son-in-law.

The piquant tale is couched in subtly satirical terms and a mischievous wit plays over its surface, so that, unless you insist upon it, you will discover no offence. The director, using his kinematic medium with a superb ease, borrows authenticity of costume and of settings from the pictures of the old Flemish masters, and imparts to his own canvas the richness of theirs. There are splashes of spectacle and domestic strife; sly digs at civic bombast and clerical diplomacy; there is, too, a pretty vein of romance in the timid love of the painter, Breughel, for the Burgomaster's nice little daughter. A series of intimate character-studies, large and small, imparts



MARTA FUCHS.



MARGARETE TESCHEMACHER AND LUDWIG ERMOLD.



ERNA SACK.



MARIA CEBOTARI.

### THE DRESDEN STATE OPERA'S VISIT TO LONDON: NOTABLE SINGERS TO BE HEARD AT COVENT GARDEN.

The Dresden State Opera and Orchestra will give nine performances at Covent Garden, opening with "Der Rosenkavalier" on November 2. The other operas to be presented are "Tristan und Isolde," "Don Juan," "Der Hochzeit des Figaro," and "Ariadne auf Naxos," this last to be conducted by the composer, Dr. Richard Strauss. The singers include a number who are new to London; such as Marta Fuchs, Erna Sack, Maria Cebotari, and Ludwig Ermold. Margarete Teschemacher was heard at Covent Garden in 1931.

comforting aspects of the character. These two parts seem to me to be overacted, whereas Mr. Leslie Howard and Miss Norma Shearer, though a gracious and poetic pair of lovers, are a shade too careful, too reticent. They bring to their passion and their grief a hint of precise preparation and a circumspection alien to the youth of Romeo and Juliet. They preserve a poise, even in despair, which takes from their tragedy something of its poignancy. But whilst opinion may be divided on the acting, the production,

a sense of absolute actuality to the affairs of Boom. M. Feyder's clever wife, Mme. Françoise Rosay, leads her Amazons into battle with an assurance and intelligence that justify her conquest; whilst M. Jean Murat's Spanish hidalgo is the very essence of obliging and appreciative courtesy, and M. Louis Jouvet's wily Dominican slips a quietly ironical portrait neatly into the frame of a brilliantly directed and perfectly interpreted costume-comedy.



## AIRCRAFT v. SUBMARINE IN THE SPANISH CIVIL WAR: AN "EYE-WITNESS" RECORD.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM A SKETCH MADE ON THE SPOT BY A BRITISH OFFICER.



A REBEL AIR RAID ON MALAGA AS SEEN BY A BRITISH OFFICER: A VIEW SHOWING ONE AEROPLANE (LEFT) SETTING AN OIL TANK ON FIRE WITH INCENDIARY BULLETS, AND ANOTHER (RIGHT) BOMBING A SPANISH GOVERNMENT SUBMARINE (WHICH REPLIED WITH HER A.-A. GUN) AND HITTING INSTEAD AN ADJACENT GERMAN STEAMER.

"On October 14," writes the officer on whose sketch this drawing is based, "Malaga was bombed by three insurgent fighters and one flying-boat, which appeared from the direction of Estepona. A Government submarine in harbour opened fire with her 3-in. A.-A. gun, but made very poor shooting and the aeroplanes took little notice. They circled round the town and one fighter dropped four bombs, which could be seen falling, aiming at the submarine. Three fell in the harbour and one dropped among lemon boxes in the hold of the German S.S. 'Castellon,' then going alongside to load cargo. Luckily none exploded. The bomb in the 'Castellon' (weighing

about 40 lb. and of an old pattern) passed through a steel ladder and a half-inch steel deck. It was broken in half by the shock and, had it exploded, would have blown a hole on the waterline and sunk the ship. Another fighter dived very low over the oil tanks, despite heavy rifle fire from the ground, and set one on fire with incendiary bullets from his machine-gun. As an 'enemy aircraft' warning the Cathedral bell is tolled and a red St. Andrew's cross (Flag V, International Code) flown from a building to right of the lighthouse. When friendly aircraft are flying, the Government ensign is flown above the V flag."

## THE BENEDICTION OF THE CHURCH ON SPANISH REBELS: BLESSING INSURGENT TROOPS.



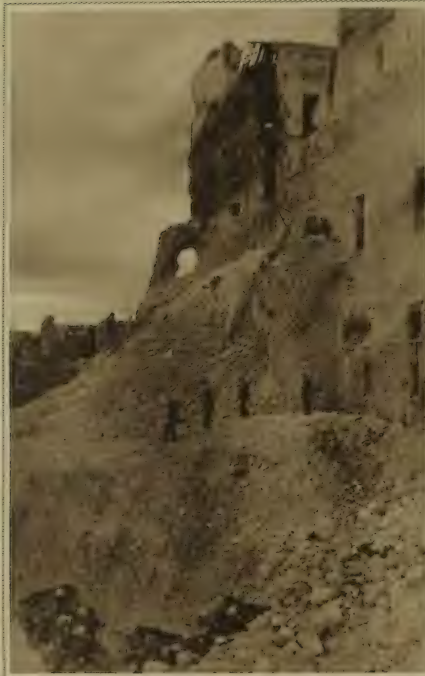
A PRIEST BLESSING REBEL CAVALRY AT VALLADOLID: RELIGIOUS RITES BEFORE THEY LEFT FOR THE SOUTHERN FRONT TO JOIN IN ATTACKING MADRID.

Pronouncements from both sides in Spain's Civil War were recently made regarding the Church. General Mola, the rebels' northern leader, when asked whether insurgent funds had not come mostly from the Church, replied: "Not from the Church, but from the people." President Azaña, questioned regarding alleged persecution of the Church, stated: "What the Republic did

was merely to separate Church and State. There was no closing of churches, nor curtailment of the clergy's legitimate activities, nor persecution. I am resolved, should the Government win, to maintain religious liberty and free exercise of worship. As to the law closing religious schools, it was the same as that passed in France some time ago."



# THE "LUCKNOW" OF THE SPANISH CIVIL WAR: LIFE IN THE ALCAZAR DURING THE SEVENTY-DAYS' SIEGE.



THE HISTORIC FORTRESS AT TOLEDO SUCCESSFULLY DEFENDED BY A REBEL GARRISON: PART OF THE ALCAZAR, SHOWING (IN THE FOREGROUND) REMAINS OF GOVERNMENT SOLDIERS IN A SHELL CRATER.



(ABOVE) SHOWING ROUGH BARRICADES BUILT BY THE GARRISON: THE QUARTERS OF THE CADETS, WHO, DESPITE WEAKNESS FROM THEIR LONG PRIVATIONS, EMERGED FROM THE ALCAZAR TO HELP THE RELIEVING FORCE.



(RIGHT) THE "GRAND-MOTHER" OF THE ALCAZAR GARRISON: AN OLD LADY EIGHTY YEARS OF AGE WHO LIVED THROUGH THE LONG SIEGE, WITH A YOUNGER COMPANION.



SOME OF THE FOUR HUNDRED WOMEN AND CHILDREN WHO SHARED THE DANGERS AND HARSHIPS OF THE GARRISON WITH EXTRAORDINARY FORTITUDE: OCCUPANTS OF THE BESIEGED ALCAZAR AT TOLEDO.

80 killed and 500 wounded. When it was known that deliverance was at hand the surviving cadets, though weak from privations, rallied out to help their rescuers. The women followed, kneeling down and weeping for joy. One of the defenders of the Alcazar, describing their experiences during the siege, stated afterwards (as reported in "The Times"): "First of all we hid the women and children in the safest part of the fortress. Most of them showed extraordinary fortitude and endurance, but their nerves were strained to breaking-point when they heard the noise of pick and drill coming ever nearer and realised that the building was being mined. Each blow, heard with terrifying clarity in the building above, was as excruciating as a dentist's drill. . . . But without the women our position would have been even worse. They repaired our clothes and made our food. They insisted on being treated upon terms of absolute equality with the men."



NOW THE HEROES AND HEROINES OF THE ALCAZAR LIVED DURING THE SEVENTY-DAYS' SIEGE: TYPICAL CONDITIONS IN A VAULT OF THE FORTRESS WHICH WAS USED AS A HOSPITAL; A VIEW SHOWING IMPROVISED BARRICADES AT THE WINDOWS.



"WITHOUT THE WOMEN OUR POSITION WOULD HAVE BEEN EVEN WORSE, THEY REPAIRED OUR CLOTHES AND MADE OUR FOOD, THEY INSISTED ON BEING TREATED UPON TERMS OF ABSOLUTE EQUALITY WITH THE MEN": SOME OF THOSE WHO ENDURED THE NERVE-RACKING ORDEAL.



A GROUP INCLUDING A BABY BOY BORN (ON SEPTEMBER 9) DURING THE SIEGE AND NAMED "ALCAZAR": SERGEANT CONSUELO AND HIS FAMILY IN THE LONG-HERASEGUEIRO FORTRESS.

(Continued below.)



# WITHIN GENERAL FRANCO'S "PINCERS": MADRID, CHIEF OBJECTIVE OF THE ADVANCING INSURGENTS.



CENTRAL MADRID, LOOKING EAST, WITH THE PARQUE DE MADRID IN THE DISTANCE: 1. THE WAR OFFICE. 2. THE GENERAL POST OFFICE. 3. THE BANK OF SPAIN, BEYOND WHICH LIES THE PRADO. 4. THE ADMIRALTY. 5. THE FINE ARTS CLUB. 6. THE MINISTRY OF EDUCATION. 7. THE "PHOENIX" BUILDING.



LOOKING TOWARDS THE WEST ALONG THE EASTERN SECTIONS OF THE GRAN VÍA: 1. AVENIDA DEL CONDE DE PEÑALVER. 2. AVENIDA DE PI Y MARGALL. 3. A LARGE, MODERN CINEMA. 4. THE OPERA HOUSE. 5. THE NATIONAL PALACE. 6. PLAZA DE ESPAÑA. 7. THE MONTANA BARRACKS.

It was not until October 20 that the people of Madrid realised to the full the imminent danger they were in; felt the pressure of General Franco's advancing armies; knew the relentlessness of the closing "pincers" movement of the insurgents. On that day the newspapers wrote freely, and the

Communist "El Mundo Obrero" declared: "The enemy is at our gates." Then many more men and women volunteered and additional trenches were dug near the city. On the following day women demonstrated against Idlers, and demanded that Señor Largo Caballero should mobilise the city imme-



LOOKING TOWARDS THE WEST OF MADRID: 1. THE CATHEDRAL DE LA ALMUDENA. 2. PLAZA DE ARMAS. 3. THE ROYAL PALACE; NOW CALLED THE NATIONAL PALACE. 4. CAMPO DEL MORO. 5. PLAZA DE LA REPUBLICA. 6. THE PALACE STABLES. 7. PLAZA DE ESPAÑA.



THE PUERTA DEL SOL, LOOKING TOWARDS THE NORTH-WEST: 1. THE PUERTA DEL SOL. 2. THE HOME OFFICE. 3. HOTEL DE PARIS. 4. THE CALLE DE ALCALÁ. 5. THE OFFICE OF WORKS. 6. THE ACADEMY OF FINE ARTS. 7. THE CASINO DE MADRID.

diately, shouting in chorus, says the "Daily Telegraph": "All men must fight at the front and all women must work at the rear." At long last, in fact, Franco's fighting power was recognised. Two significant things followed. General Franco, sure of his success, decided that white volunteer troops

should be the first to enter the capital on its surrender, not Foreign Legionaries or Moors; and on Sunday, October 25, came the assertion, or at least the understanding, that Germany and Italy would recognise the Government of General Franco immediately his troops had captured the capital.



## A WINDOW ON THE WORLD: PICTORIAL NEWS FROM FAR AND NEAR.



A SCENE REMINISCENT OF AN AIR DISPLAY AT HENDON ENACTED IN THE SUDANESE DESERT: R.A.F. MACHINES STATIONED ON THE ABYSSINIAN BORDER FLYING UP TO BOMB A DUMMY FORT.



THE DUMMY STRONGHOLD BOMBED: THE MACHINES BEING FIRED AT WITH PRACTICE A.A. SHELLS; AND BOMBS BURSTING.

A large number of Air Force squadrons were despatched to various points in the Middle East as a precautionary measure when the Italians invaded Abyssinia. At Gebeit, not far from the Eritrean border, a wing headquarters was established in the Sudanese desert. In order to give pilots practice in the kind of work they might expect to undertake in this type of country, the dummy stronghold illustrated above was rigged up and bombed.

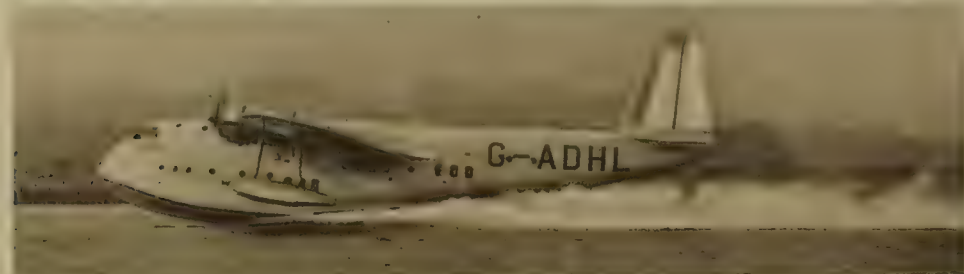


A GERMAN VESSEL UNINTENTIONALLY BOMBED DURING A REBEL AIR-ATTACK ON MALAGA: THE CARGO STEAMER "CASTELLON," HIT IN THE HOLD, THOUGH THE PROJECTILE FAILED TO EXPLODE.



THE SPECTACULAR EFFECT OF AN INSURGENT AIR-ATTACK ON MALAGA—ILLUSTRATED BY A DRAWING ELSEWHERE IN THIS ISSUE: BLAZING OIL-TANKS.

The rebel air-attack on Malaga on October 14 is illustrated by a drawing on page 775 in this issue, prepared from a sketch supplied by an eye-witness. One aeroplane set an oil-tank on fire with incendiary bullets. Another attempted to bomb a submarine in the harbour, but hit the "Castellon," which was berthing near.



THE FIRST OF THE NEW IMPERIAL AIRWAYS' FLYING-BOATS TO BE ALLOTTED TO A SERVICE: THE "CANOPUS," WHICH LEFT FOR THE MEDITERRANEAN ON OCTOBER 22.

The "Canopus," the first of the Imperial Airways' fleet of twenty-nine giant flying-boats designed for work on Empire air routes, left the works of Short Brothers at Rochester on October 22, to fly to the Mediterranean, where she will undertake regular services. She has attained a speed of 199 m.p.h. and is the fastest commercial flying-boat in the world.



THE MARCH TO LONDON OF MEN FROM THE DISTRESSED AREA AT JARROW: THE MARCHERS PRECEDED BY MEN CARRYING THEIR PETITION.

A party of men from the distressed area at Jarrow-on-Tyne set out to march to London to present a petition at the Bar of the House of Commons. The object of the march was stated to be the expression of the community's deep sense of despair and a demonstration to the country of the plight of the distressed areas.



THE DUKE OF KENT HONOURED BY ST. ANDREWS UNIVERSITY: H.R.H. PHOTOGRAPHED AFTER RECEIVING A DEGREE; WITH SIR JAMES IRVINE.

The Duke of Kent, whose second title is Earl of St. Andrews, received the honorary degree of Doctor of Laws at St. Andrews University on October 22. He had breakfast at University House, the residence of Principal Sir James Irvine, the Vice-Chancellor, and Lady Irvine. Later he inspected a Guard of Honour formed by the University Contingent of the O.T.C. and made a short tour of the Colleges.



THE BELGIAN "SEMI-FASCIST" LEADER ARRESTED: M. DEGRELLE SURROUNDED BY GENDARMES AFTER THE DEMONSTRATIONS BY HIS FOLLOWERS IN BRUSSELS.

M. Léon Degrelle, the thirty-year-old leader of the Belgian semi-Fascist party, "Rex," was arrested in Brussels on October 25, after he had made a speech to his followers in defiance of police regulations. He was released shortly afterwards. M. Degrelle (whose portrait is reproduced on our personalities page) formerly worked as a journalist in America. He returned to Belgium and founded a paper, "Christus Rex," from which his party first took its name.



# THE CAMERA RECORDS ITEMS OF INTEREST—MILITARY AND CIVIL.



PRESUMABLY LAYING A SMOKE-SCREEN, ALTHOUGH IT SEEMS TO BE USING A FLAME-THROWER: AN ITALIAN LIGHT TANK OF THE LATEST TYPE.

We are informed that this tank can throw a jet 60 metres in length and that it is one of the new light tanks recently demonstrated in Rome. Large crowds assembled to watch the tanks going through their trials before taking part in manoeuvres. The obstacles consisted of mud- and water-filled trenches through which the tanks plunged; rough and very broken ground; and mounds of earth with a steep drop on one side.



FLAMES THAT WERE SEEN FOUR MILES AWAY: AN AERIAL VIEW OF THE FIRE AT BROOKLANDS AERODROME, WHICH DESTROYED TWO HANGARS.

A fierce fire which broke out at Brooklands Aerodrome on Saturday, October 24, destroyed two hangars, eight aeroplanes, and several engines. It began in a repair shop attached to one of the hangars and spread rapidly. Employees working in the hangars escaped in time and helped to remove thirty-two machines from the danger zone. The aerodrome fire-fighting appliances were quickly at work and three fire brigades were soon on the scene.



THE "ANIMALS OF THE WEEK" AT THE ZOO: KANGAROOS—THE GREAT KANGAROO, WITH ITS YOUNG ENDEAVOURING TO ENTER THE POUCH.



THE "ANIMALS OF THE WEEK" AT THE ZOO: THE GRIZZLED GREY TREE KANGAROO, WHICH POSSESSES A HANDSOMELY MARKED COAT.

Kangaroos and wallabies comprise a large number of species and are widely distributed throughout Australia and neighbouring islands. Several species are much esteemed as food. The photograph on the left shows how, even at a comparatively late age, the young attempt to enter the pouch. Much less familiar than the great kangaroo are the tree kangaroos of North Australia and New Guinea, which are entirely arboreal and possess a long and often handsome coat.

Photographs by F. W. Bond.



CAPTURED AND RECAPTURED: ITALIAN GUNS TAKEN AT ADOWA IN 1896 OUTSIDE THE COLONIAL MUSEUM IN ROME.

These guns, taken from the Italians at the battle of Adowa, 1896, were recaptured by Italy during the recent war in Abyssinia and have been placed on exhibition outside the Colonial Museum in Rome. It is interesting to note that, with the ending of the rains, Marshal Graziani has received orders to launch a new campaign to bring the entire country under Italian control.



AFTER BREAKING THE ENGLAND TO AUSTRALIA RECORD: MISS JEAN BATTEN SMILING ON ARRIVING AT SYDNEY, WHERE SHE WAS WARMLY WELCOMED.

This photograph has just arrived from Australia. It shows Miss Jean Batten in a cheerful mood at the Kingsford-Smith Aerodrome, Sydney. It will be recalled that Miss Batten broke the England to Australia solo flight record by 24 hours 16 minutes and then made the first solo flight to New Zealand, reaching her home at Auckland 11 days 1 hour and 25 minutes after leaving Lympne.



COLLECTING - BOXES FOR SCRAP METAL: ANOTHER ASPECT OF GERMANY'S RE-ARMAMENT PROBLEM AND RAW MATERIALS SHORTAGE.

Small collecting-boxes have been installed at Berlin's underground stations, in order that passengers can deposit empty tooth-paste tubes and similar scraps of metal with the object of relieving the shortage of raw materials. This shortage, like the shortage of essential foodstuffs, is largely due to Germany's determination not to buy from abroad, but to utilise her resources for national defence.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE BELGIAN "SEMI-FASCIST" LEADER, WHO WAS ARRESTED AT BRUSSELS:  
M. DEGRELLE, HEAD OF THE REXIST PARTY.

M. Degrelle, the leader of the Belgian Rexist (semi-Fascist) Party, was arrested in the course of considerable disturbances in Brussels, when he addressed his supporters, on October 25. M. Degrelle, who has worked as a journalist in America, returned to Belgium and edited a Belgian paper entitled "Christus Rex," from which the movement originally took its name.



MR. J. A. C. WRIGHT.

Elected M.P. (Nat. Con.) in the by-election at Erdington (Birmingham), October 20. Had a majority of 6234 over the Labour candidate. Squadron Leader. National majority 1935, 9959. There has only been one Conservative defeat in this division.



PROFESSOR W. J. SOLLAS.

Professor of Geology at Oxford for thirty-nine years. Died October 20; aged eighty-seven. His books "The Age of the Earth" (1905) and "Ancient Hunters" gained a very wide public. An authority on Palaeolithic man.



ADMIRAL KING-HALL.

Sir Herbert King-Hall died on Oct. 20; aged 74. He saw war service in Egypt, West Africa and South Africa. Commander-in-Chief, Cape Station, when the Great War broke out. Led the operations against the "Königsberg."



DR. LIONEL GILES.

Appointed Keeper of the Department of Oriental Printed Books and Manuscripts, the British Museum, in succession to Dr. L. D. Barnett, who is retiring. Has published many translations from the Chinese, including "The Sayings of Confucius."

M. MAISKY, SOVIET AMBASSADOR IN LONDON AND SOVIET REPRESENTATIVE ON THE INTERNATIONAL COMMITTEE ON NON-INTERVENTION IN SPAIN.

At a meeting of the International Committee for the Application of the Agreement regarding Non-Intervention in Spain on October 23, German, Italian and, subsequently, Portuguese replies to allegations of breaches of the agreement were received. An indignant, but ambiguous, declaration in the form of a letter from M. Maisky, the Soviet Ambassador in Great Britain, was also read.



THE NEW GERMAN AMBASSADOR'S ARRIVAL IN LONDON:  
HERR VON RIBBENTROP WITH HIS WIFE AT VICTORIA.

Herr von Ribbentrop, the new German Ambassador in London, arrived at Victoria Station on October 26. In a statement to the Press, he said: "Germany wants to be friends with Great Britain, and I think the British people also wish for German friendship. The Führer is convinced there is only one real danger to Europe and the British Empire . . . Communism."



GOVERNOR ALFRED LANDON.

The Presidential Election in the United States is to be held on November 3. It is expected that Governor Landon, the Republican candidate, will receive the support of the majority of business men in the country. He has been in the oil business; served in the Chemical Warfare Service during the war; and was elected Governor of Kansas in 1932.



COUNT CIANO IN GERMANY: THE ITALIAN FOREIGN MINISTER RECEIVING A COPY OF "MEIN KAMPF" FROM HERR HITLER.

Count Ciano, the Italian Foreign Minister, went to Germany on October 20 to hold conversations with Baron von Neurath, the German Foreign Minister, and Herr Hitler. A notable outcome of the visit was Germany's recognition of the Italian Empire in Abyssinia. Collaboration in the problems of the Danube basin and the Spanish question was also mentioned in general terms.



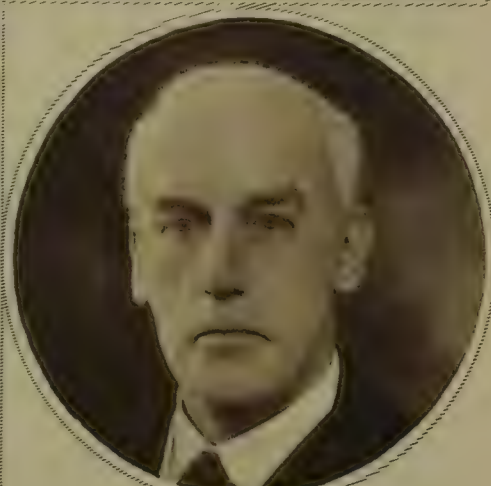
VISCOUNT SWINTON.

At the time of going to press, it was understood that Lord Swinton, the Air Minister, would reply in Parliament to the charges made by Lord Nuffield with regard to the Air Ministry's expansion programme, on October 29. Lord Nuffield, it will be recalled, had criticised the Ministry's "shadow" aircraft industry scheme.



BRITISH AIRMEN WHO HAD A LUCKY ESCAPE WHILE ATTEMPTING TO MAKE A RECORD AUSTRALIA-ENGLAND FLIGHT: THE FOUR WHO WERE RESCUED FROM A REEF IN THE TIMOR SEA.

The Monospar aeroplane which left Port Darwin on October 6 for Timor, in the hope of making a record flight to England, was lost in the Timor Sea. A wireless message from a steamer announced, however, that the crew had been rescued from a reef by a fishing-smack. The names of the airmen are (L. to r.) Mr. L. Davies, Mr. F. F. Croombe, Mr. P. Gilroy, and Flying Officer H. Wood.



LORD HANWORTH.

Lord Hanworth, the former Master of the Rolls, died on October 22; aged seventy-four. He sat for Warwick and Leamington as a Unionist. He was Chairman of the Contraband Committee, 1915, and Controller, Foreign Trade Department, 1917-19. He was Solicitor-General 1919-22, becoming Attorney-General in the latter year.



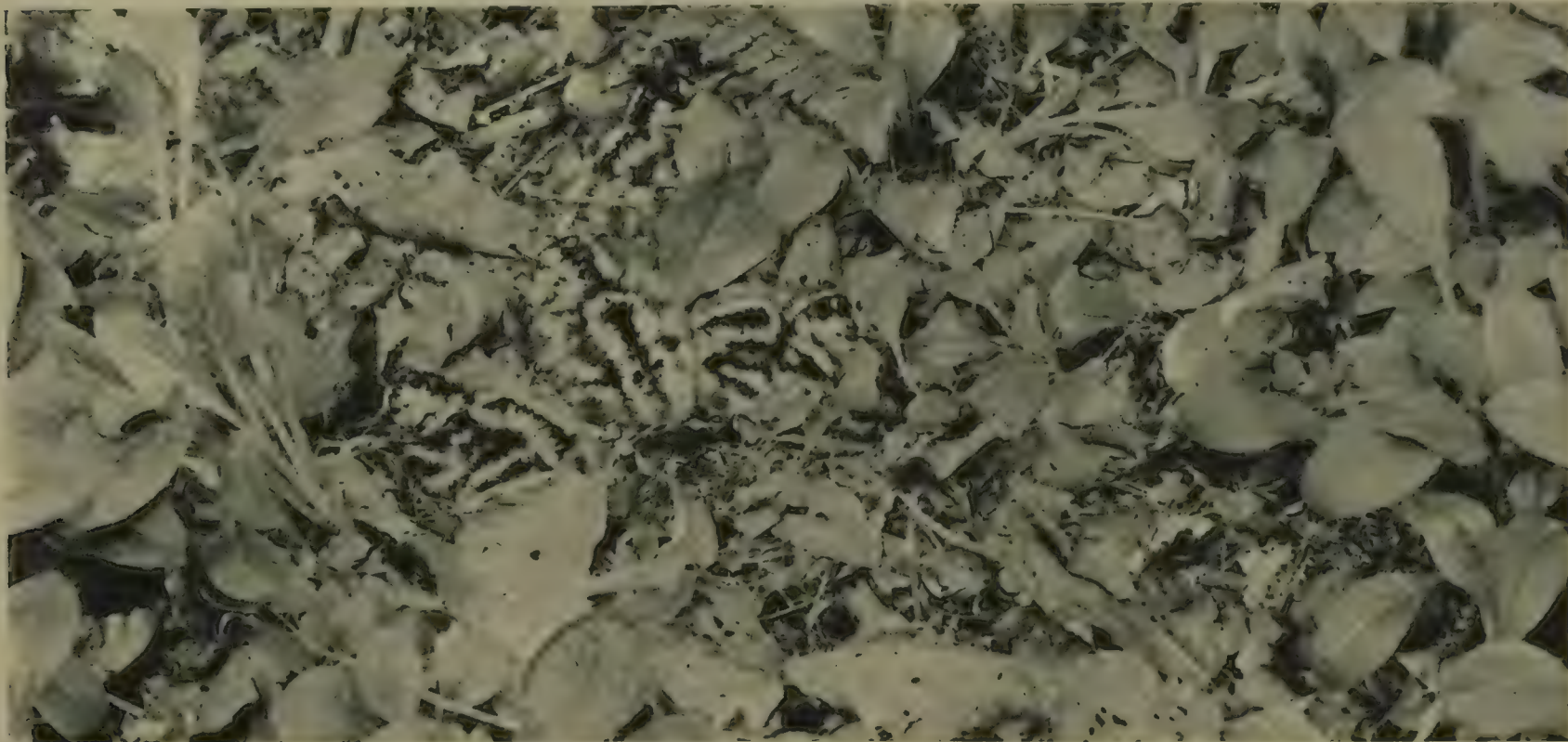
## PUZZLES FOR THE SHARPEST-EYED ENEMY: PROTECTIVE CAMOUFLAGE.

PHOTOGRAPHS BY HUGH B. COTT, M.A., D.Sc., F.R.P.S.

THE amazing manner in which certain animals can melt into their background, becoming invisible to their enemies, is illustrated by these remarkable photographs. As Mr. Cott pointed out in an article in "The Geographical Magazine": "It is only when animals, whether frogs or insects or others, are studied in their natural surroundings that it is possible to appreciate the significance of the colours and patterns which they wear, and then only in the living creature when these can be considered in relation to particular postures and habits, and to the habits of enemies and prey. The truth of this will be seen by comparing the hawk-moth, *Xanthopan m. morgani*, in its natural habitat with a similar insect in the drawer of a museum cabinet, and by realising that it is inconspicuous in the former situation not only because its wings bear a pattern wonderfully like the bark on which it rests, but because the moth instinctively rests so that this pattern agrees in alignment with that of the bark, and because the wings are closely applied against the tree, so that no tell-tale shadow is cast on the trunk; and by realising further that the creature rests motionless by day."



INSTINCTIVELY PLACING THE PATTERN ON ITS WINGS IN ALIGNMENT WITH THAT OF THE BARK: *XANTHOPAN M. MORGANI*, A BARK-LIKE HAWK-MOTH, IN ITS NATURAL RESTING POSITION ON THE TRUNK OF A CASUARINA TREE, IN BEIRA, PORTUGUESE EAST AFRICA.



CAMOUFLAGE WHICH PROVIDES A PUZZLE FOR THE SHARPEST EYE: THE EXTRAORDINARY EFFICIENCY IN NATURE OF DISRUPTIVE PATTERNS EXEMPLIFIED BY THIS STUDY OF YOUNG WOODCOCK SEEN AGAINST AN IRREGULAR PATCHWORK OF FALLEN LEAVES AND SHADOWS—ANOTHER INSTANCE OF HOW IRREGULAR COLOURING SERVES TO BREAK UP THE CONTINUOUS SURFACE OF THE BODY.



## A PUZZLE DESIGNED BY NATURE: "INVISIBILITY" AIDING SURVIVAL.

PHOTOGRAPH BY HUGH B. COTT, M.A., D.Sc., F.R.P.S.



THE EFFECTIVENESS OF A DISRUPTIVE PATTERN IN DESTROYING AN OUTLINE TO CONCEAL ITS OWNER: THE COMMON CARPET MOTH, WHOSE MARKINGS BREAK UP THE CONTINUOUS SURFACE OF ITS FORM, MAKING IT INVISIBLE AGAINST A VARIEGATED BACKGROUND.

Nature decrees that there must be a continual struggle for food and continual effort to avoid falling a prey to others: to that end, various methods and forms of attack and self-preservation have evolved. Without doubt, the most important of these is the concealment afforded by coloration. Writing in "The Geographical Magazine" (England) Mr. Hugh B. Cott, who furnished us with this photograph of a common carpet moth at rest, noted: "... visible form can only be

distinguished when it is exhibited by differences of colour or tone, or of light and shade. . . . Two essential steps towards inconspicuousness must lie in the direction (a) of colour resemblance, (b) of oblitative shading. To these must be added (c) the further important principle of disruptive coloration—i.e., a super-imposed pattern of contrasted colours and tones which serve to break up the real form, which is replaced by an apparent, but unreal form, thus making recognition difficult."



## LOST IN ITS ENVIRONMENT: A MOTH WITH A DISRUPTIVE PATTERN.

PHOTOGRAPH BY HUGH B. COTT, M.A., D.Sc., F.R.P.S.



STRIKING EVIDENCE OF THE CLOSE RESEMBLANCE CERTAIN CREATURES BEAR TO THEIR NORMAL HABITAT-BACKGROUND: AN OAK BEAUTY MOTH AT REST ON THE LICHEN-COVERED BARK OF AN OAK AND INDISTINGUISHABLE FROM ITS SURROUNDINGS.

This photograph, which illustrates clearly the remarkable invisibility obtained by disruptive patterns, was taken from life near Eastbourne. It shows an Oak Beauty moth (*Pachys strataria*), a member of the Geometridæ. These moths have a characteristic manner of resting on tree-trunks, etc., with their wings partially expanded and pressed flat against the supporting surface. Mr. Cott wrote in "The Geographical Magazine": "Many disruptive patterns are fairly unspecialised. But

others bear a close resemblance to a special environment. In fact such animals seem to wear on their bodies a detailed picturing of their normal habitat—of bark or lichen, of grass or heather, of coral or seaweed. For example, in every continent there are innumerable animals—moths, beetles, spiders and others—which resemble lichen-covered bark. Such, for instance, is the Oak Beauty moth."





## THE WORLD OF SCIENCE.



### HOW DID THE HEDGEHOGS GET THEIR SPINES?

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE other evening I stumbled across a hedgehog in my paddock. When it heard my footfall, it made no attempt to escape, but instead rolled itself up into a ball of spines, fearsomely sharp. To this armature it trusts when

We come now to the true porcupines (*Hystrix*), of which there are several species. The best known (*Hystrix cristata*) is shown in the adjoining photograph. But this animal seems to have lost the long mane of hair covering the back of the head and neck. The rest of the body bears a more formidable armature of long, solid, sharp-pointed spines than any of the animals so far mentioned. And when dogs or other four-footed enemies threaten attack, it rushes backwards towards its enemy, often inflicting serious injury with the penetration of its spears. There is an old and deeply-rooted belief that the porcupine, when threatened, will discharge these

long tail bears a tuft of peculiar flattened spines, and these probably also may serve as sound-producing agents. Porcupines of the genus *Hystrix* have a wide geographical range, extending from the East Indies to Africa and Europe. Yet everywhere they show the same peculiarities. This fact surely suffices to show that "environment" cannot have called them into being, or be the agency which determines their survival.

It is somewhat surprising to find that some members of the porcupine-tribe have taken to climbing trees; but they still retain an armature of short, stout spines covering them from head to tail. These, however, were developed long before the arboreal habits, and, save that they are shorter, show no signs of decadence. The tree-climbing species are peculiarly interesting. In some the tail is long and prehensile, and it shows a peculiarity found in no other arboreal mammal. For in the spider-monkeys and the cuscus, for example, the under-side of the tail is sensitive to touch, and curls downwards round the branch; in these prehensile-tailed porcupines it is the upper surface of the tail-tip which is sensitive, so that it curls upwards round the branch. Here is one of those innumerable instances that special structures of this kind are not due to "Natural Selection," but to the peculiar qualities of the tissues of the organism. Let me cite an example of what I am driving at. The S. American porcupines are arboreal species. Most of them have prehensile tails; some have not. But the great Canadian—not a tree porcupine—also climbs with ease. And it is, relatively, a huge beast, weighing as much as 20 lb. Yet, having found a tree to its liking, it will not leave it until it has stripped it bare of leaves. It seems incredible that a beast



A HEDGEHOG ON THE MOVE: A SPECIES IN WHICH THE HAIRS ON THE UPPER PART OF THE BODY HAVE BECOME TRANSFORMED INTO LONG, SHARP SPINES.

Photograph by Flatters and Garnett.

threatened by danger; and there are few animals, save the fox and the badger, which can contrive to kill it. Man, of course, succeeds, but only by traps or poisoned eggs. For, unfortunately, this useful little beast cannot resist eggs. Hence the gamekeeper is his inveterate enemy. Eggs, however, are luxuries, insects and worms forming its principal diet.

I did not stay to worry the poor thing, but found myself, presently, thinking of this armature of spines, which are really enormously enlarged hairs. How did it come into being? I may be told, through the agency of Natural Selection, which brought about the survival of those individuals with the longest and sharpest spines. As a result of the "selection" by carnivores of all kinds of those with the softest and shortest spines, the hedgehogs, inheriting an intensified tendency to produce spines that could command respect, alone remained. Assertions of this kind, glibly made without due thought, are ceasing to meet with acceptance. We are left, however, for the time being, with our bearings lost, and must take up the trail afresh.

In this new search, it will be useful to remember that the ancestry of the hedgehog dates back to Miocene times, many hundreds of thousands of years ago. Its fossil kin left nothing but their bones, but could we have seen the living animals they might well have afforded us the incipient stages in the development of this singular armature. We are not, however, entirely without evidence in this matter, since there are several insectivores—the group to which the hedgehog belongs—which have spiny hairs amid the fur.

One of the most remarkable of these is the tenrec (*Centetes ecaudatus*) of Madagascar, which has three narrow rows of spines along the back up till the time that its milk-teeth are shed. Even then, for the rest of its adult life, the hairs are of a spiny character, especially on the back of the head. It would seem from this that the ancestors of the tenrec were as spiny as the hedgehog. But *Ericulus*, which resembles a small hedgehog, is covered with close-set spines; and its ally, *Echinops*, is also spiny. There is a small African mouse (*Acomys cahirinus*), which is a rodent and not an insectivore, which has such spiny fur that when the spines are erected it is almost indistinguishable at the first glance from a diminutive hedgehog! The African ground-squirrels (*Xerus*) have spiny fur. We have further material for investigation in the large group of rodents to which the porcupine belongs; for here we find every stage, from coarse hair to spines, though in no case does this change seem to be due to the mode of life these animals lead. The members of the genus *Echinomys*, commonly called "spiny rats," have spines mixed with their fur. The "porcupine-rat," again, and some others of its genus (*Loncheres*), have conspicuous spines amid the fur; while the ground-rat of West and South Africa (*Thrynomys*) is particularly instructive in this regard, for the fur is mingled with flattened bristles, and these we may regard as the forerunners of spines.

spines, one at a time, at its enemy. The only foundation for this story is that, when excited, the animal sets them vibrating, when any that are loose fall out. Its tail is remarkable for the fact that its spines are enlarged to form hollow quills which, by the rapid movements of the tail, can be set rattling, and thus probably serve as a warning to possible foes. In this it recalls the rattlesnake, which, by a series of much inflated rings, can make the "rattling" sound from which it takes its name. In the relatively small brush-tailed porcupines (*Atherurus*) the



A HEDGEHOG IN A "DEFENSIVE ATTITUDE"; SAFE FROM HARM FROM ALL ENEMIES, WITH THE EXCEPTION OF FOXES, BADGERS, AND MAN: THE PRICKLY "BALL INTO WHICH THE ANIMAL IS ABLE TO TRANSFORM ITSELF BY MEANS OF A STRONG SHEET OF MUSCLE IMMEDIATELY UNDER THE SKIN; A MANŒUVRE OF WHICH THE PORCUPINE IS INCAPABLE.



THE ARMATURE OF THE AFRICAN PORCUPINE: AN ANIMAL WHICH DOES NOT ROLL ITSELF UP WHEN THREATENED, BUT CHARGES THE ENEMY BY A BACKWARDS RUSH, WHEN ITS SPINES OFTEN INFLECT SERIOUS WOUNDS.—[Photograph by D. Seth-Smith.]

so large should be able to climb out far enough to reach the terminal twigs. It seems, however, to get over the difficulty by drawing the ends of the branches towards it, and stripping off the leaves with its teeth!

While we are on this subject of spines, we must not forget that there is a group of mammals belonging to a "peculiar people" having no direct relationship with the rest of the mammalia. These are the *Monotremes*—the Australian duck-billed platypus and the spiny ant-eaters. Of the last-named, there are many species and sub-species. In some of these, the spines covering the body, though relatively short, are extremely strong and sharp, as thickly massed as in any porcupine. But there are other species wherein, though still formidable, they are spaced widely apart, seeming to suggest that these are on the wane. But, be this as it may, they have to take their place with the spiny-coats of a host of other animals of widely different modes of life, and widely different conditions of climate. They are puzzling. We may speak, if we choose, of "an innate tendency to produce spines." But this pronouncement leads us nowhere. Whence the "innate tendency"—and why? The hedgehog and the porcupine may find them a "very present help in time of trouble," but this reflection gives us no light. Here is a problem awaiting solution.



# WHAT HAPPENS WHEN THE RACQUET HITS THE "BIRD" AT BADMINTON: UNEXPECTED REVELATION, BY AMAZING HIGH-SPEED PHOTOGRAPHY.

THESE wonderful high-speed photographs were taken at the Massachusetts Institute of Technology, by Harold E. Edgerton, Kenneth J. Germeshausen, and Herbert E. Grier. Among many previous examples of their work, one in our issue of September 14, 1935, showed a tennis ball in contact with a racquet. Regarding No. 1 here, it is explained "The 'bird' is hit between the first and second photographs. Note the ruffled feathers in the second picture. This series shows that less than 1/100<sup>th</sup> of a second is required for the 'bird' to turn around in the air." A note on Nos. 2-6 states: "This series of photographs shows in greater detail than No. 1 the appearance of the 'bird' and racquet when photographed with an instantaneous exposure of about 1/100,000<sup>th</sup> of a second. Each picture is of a separate stroke. Distortion of the racquet's rim is observable in No. 4, and the bend of the handle is evident in No. 6."



1. PROOF THAT THE "BIRD" TURNS COMPLETELY ROUND IN LESS THAN A HUNDREDTH PART OF A SECOND AFTER IMPACT WITH THE RACQUET: AN ENLARGEMENT OF A SECTION OF HIGH-SPEED FILM TAKEN AT 560 PICTURES A SECOND, SHOWING (IN ORDER FROM TOP TO BOTTOM) FIVE SUCCESSIVE PHASES OF THE "BIRD'S" POSITION AND APPEARANCE (WITH RUFFLED FEATHERS, SEEN MOST CLEARLY IN THE SECOND AND THIRD PHASES) AFTER HAVING BEEN STRUCK.



2. TAKEN (LIKE NOS. 3, 4, 5, AND 6 FOLLOWING) WITH AN INSTANTANEOUS EXPOSURE OF ABOUT 1/100,000<sup>th</sup> OF A SECOND: THE MOMENT BEFORE THE IMPACT.



3. THE MOMENT OF IMPACT: THE RACQUET STRINGS BENDING INWARDS, AND THE "BIRD," WITH ITS FEATHERS RUFFLED, BEGINNING TO TURN OVER.



4. A LATER PHASE: THE STRINGS TAUT AGAIN, AND THE "BIRD"—ITS BASE NO LONGER IN CONTACT WITH THE RACQUET—TURNING FURTHER.



5. THE "BIRD" COMPLETELY REVERSED JUST AFTER THE IMPACT, WHILE STILL CLOSE TO THE RACQUET: A PHASE FOLLOWING THAT SEEN IN NO. 4.



6. WITH THE "BIRD" IN FLIGHT, IN REVERSED POSITION, AFTER BEING STRUCK: A PHASE SHOWING THE BEND IN THE HANDLE OF THE RACQUET.





## A PAGE FOR COLLECTORS.

JAMES SEYMOUR'S DRAWINGS.

By FRANK DAVIS.

personality and not merely as an echo of contemporary taste. Presumably this exhibition will bring to light many other similar drawings, for it is not unreasonable to suppose that they exist in quantity. Dallaway, who in 1828 edited Walpole's "Anecdotes of Painting," seems

There is a long series of portraits of known racehorses, which will be of particular interest to those whose business or hobby is centred on Newmarket, and an indication of the quality and range of the rest of the show is given by the illustrations on this and on the opposite page.

IN 1702 there was born to James Seymour, goldsmith, of Fleet Street, a son, who was also called James. In the same year the elder James was elected Steward of the St. Luke's Club (an institution mentioned on this page a fortnight ago in another connection). The boy grew up, drank, gambled, lived riotously and extravagantly and succeeded in making his father a bankrupt. The old man died in 1739, aged eighty-one; the younger James, desperately poor, faded out of existence at the age of fifty. He had considerable, if not extraordinary, gifts, and is remembered as a painter of sporting subjects who knew a good horse when he saw one and could transfer him to canvas with painstaking accuracy.

I don't think that's an unfair statement of the general opinion about him: his paintings have the stilted charm of their period and are of great interest as records of horses, racing, and hunting, but no modern critic, as far as I know, finds himself able to agree with Horace Walpole that James Seymour "was thought even superior to Wootton in drawing a horse."

Thanks to an exhibition of his drawings—about 200 of them—just opened at Spink and Son's galleries, we are now, I suggest, compelled to revise our rather condescending estimate of Seymour's ability. We are still entitled to our previous opinion of his paintings, but he reveals himself in this series of drawings in quite a different character. Such scraps from his pen or pencil are rare; there are about thirty in the Print Room of the British Museum (presented in 1934 by the Hon. Mrs. Tennant), but apart from these one scarcely ever sees a single example. The Spink drawings, I am informed, came from the Warwick Castle collection and once belonged to Greville (the same Greville who good-naturedly resigned his claims on Nelson's Emma to Sir William



1. JAMES SEYMOUR AS AN ANIMAL ARTIST: A DRAWING OF A HARE-HUNTING SCENE.



2. A DRAWING BY JAMES SEYMOUR (1702-1752) IN THE EXHIBITION OF THE WORKS OF THAT VERY ABLE DELINEATOR OF HORSES: A STAG-HUNTING SCENE.

Reproductions by Courtesy of Messrs. James Spink and Son.

to have been familiar with this side of Seymour's activities, for he notes that "his pencil sketches of horses, under various circumstances and attitudes, have been rarely equalled. He was most assiduous in making them" (I quote the excellent and informative introduction to the exhibition catalogue).

Vienna Riding School—Fig. 7 explains itself: presumably the brand on the animal's near hindquarter is that of the Royal Stables of France; or did Seymour travel as far as Vienna?—

THE PIAFFE. A trotting motion with the horse stationary.

THE CROUPE. A stationary leap with hindquarters and fore-hand, whereby the hind-legs are drawn up under the horse.

THE CAPRIOLE. The most perfect and difficult School-jump. A stationary leap about a metre high, whereby the horse tucks his fore-legs under him and kicks out his hind-legs so that one can see his shoes. The line from the hind-legs to the fore-legs should be level.

As far as I know, these High School drawings were never used as notes for any painting in oils; it is just possible that Seymour may have had in view a series of book illustrations, but if so, the project never went further. Of the hunting drawings a few anticipate by about a century those well-known prints by Alken which

provide their owners with good advice as well as spirited action (e.g., the drawing entitled "Look Before You Leap"). In the collection is included an attractive and sensitive portrait of Seymour himself, apparently by a different hand; the best opinion I have been able to consult on the point is inclined to suggest the name of Highmore. The splendid head (Fig. 8) seems to be of the same animal as appears in the similar but larger drawing which is the finest of Mrs. Tennant's gift to the British Museum—evidently one of the High School horses.

In one very small point Seymour has perhaps allowed his imagination to get the better of sober fact—or, rather, his evidence leaves me unconvinced without further proof. Did one normally take a pot-shot at a running boar with a blunderbuss from the saddle, as in Fig. 6?



3. JAMES SEYMOUR AS AN OBSERVER OF CONTEMPORARY LIFE: A DRAWING OF HUNSMEN AND HOUNDS PASSING A COUNTRY-WOMAN AND HER LITTLE BOY.

Hamilton). It seems to me that in these drawings we have before us not the laborious painter in oils, but a born reporter, quick to seize upon essentials and able to convey in a few rapid, nervous strokes the fleeting moment of action at its peak. The phenomenon is by no means rare; other and greater painters have been known to achieve a more vital, a more dynamic vision in their sketches than in their finished paintings, but whereas with them we are aware of their methods, in the case of Seymour this show will be to all but a few specialists a revelation—for the first time he appears before the world as a



4. JAMES SEYMOUR, THE SPORTING ARTIST: A DRAWING OF HUNSMEN AND HOUNDS.



# BY AN ARTIST "PUFFT TO THE HIGHEST PITCH FOR DRAWING OF HORSES":

WORKS BY JAMES SEYMOUR; NOW ON EXHIBITION IN LONDON.



5. A STAG-HUNTING INCIDENT: A DRAWING BY JAMES SEYMOUR—AMONG THOSE NOW ON EXHIBITION IN ST. JAMES'S.



6. A BOAR-HUNTING SCENE IN FRANCE; A DRAWING WHICH IS REMARKABLE AS SHOWING A HORSEMAN SHOOTING AT THE BOAR AS IT IS DRIVEN PAST HIM BY THE HOUNDS.



7. ONE OF SEYMOUR'S DRAWINGS OF HAUTE ÉCOLE RIDING; INSCRIBED "THE SCHOLAR PLACED IN HIS SEAT WITHOUT STIRRUPS."



8. ONE OF A NUMBER OF STUDIES OF HORSES' HEADS BY JAMES SEYMOUR; PERHAPS SHOWING ONE OF THE HAUTE ÉCOLE MOUNTS.



9. A PORTRAIT OF JAMES SEYMOUR: A DRAWING EXECUTED POSSIBLY BY THE ARTIST JOSEPH HIGHMORE (1692-1780).



10. TRAINING FOR THE "CROUPADE" BETWEEN TWO PILLARS: A HAUTE ÉCOLE DRAWING BY SEYMOUR.



11. THE CAPRIOLE—THE MOST PERFECT AND DIFFICULT OF THE SCHOOL JUMPS: ONE OF THE HAUTE ÉCOLE DRAWINGS WHICH SEYMOUR PROBABLY EXECUTED IN PARIS, OR, IT MAY BE, IN VIENNA.

The exhibition of drawings by James Seymour is open at Messrs. Spink and Sons' Galleries in King Street, St. James's, until November 27. A note, by George Vertue, on Seymour's unhappy career is quoted in the catalogue of the exhibition. It is from a manuscript in the British Museum. It was written on the death of the artist and reads: "Jimmy Seymour . . . from his infancy had a genius to drawing of Horses—this he pursued with great Spirit, set out with all sorts and of modish extravagances, the darling of his Father run thro some thousands—lived gay high and loosely—horse racing gaming women etc. country houses, never studied enough

to colour or paint well. but his necessities—obliged him. to work or starve. thus his time passed. the latter part of his life in baseness and want of all necessities, and dyed in Town, in in the lowest circumstances and in debt—Southwark June—1752 aged about or under 50—a paragraph in the news papers puffed to the highest pitch for drawing of horses—but this was to notify a scholar he had named Spencer. who follows the same business." That Seymour was thought well of as a painter is evidenced by the list of his patrons, which embraced most of the aristocracy and the leading sportsmen of his day.



# THE ENIGMATIC MONGOL: ORIENTALS BY HOFFMAN IN THE HALL OF MAN.

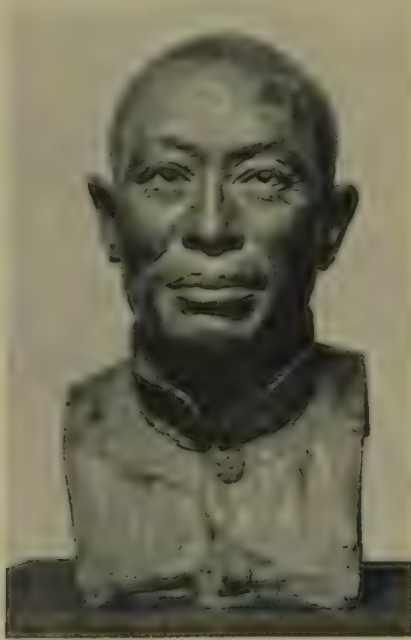
FROM THE ORIGINALS SCULPTURED BY MALVINA HOFFMAN FOR THE HALL OF THE RACES OF MANKIND, IN THE FIELD MUSEUM, CHICAGO. (PHOTOGRAPHS COPYRIGHT, FIELD MUSEUM.)



A NORTHERN CHINESE TYPE IN THE HALL OF MANKIND, CHICAGO: MALVINA HOFFMAN'S HEAD OF A MAN FROM PEKING.



A TYPE OF THE NORTHERN MONGOLIANS WHOM JAPAN NOW SEEKS TO DOMINATE: A MANCHU IN THE HALL OF MAN.



A MONGOL MAN IN THE HALL OF MANKIND; SHOWING THE UPPER EYELIDS WITH THE SO-CALLED MONGOLIAN FOLD.



A YOUNG AINU MAN: A TYPE OF THE ABORIGINAL INHABITANTS OF JAPAN; NOW CONFINED TO ONE OR TWO ISLANDS.



AN AINU FROM YEZO, NORTH JAPAN: AN OLD MAN WITH THE LUXURIANT HAIR WHICH DISTINGUISHES THIS RACE.



MALVINA HOFFMAN'S HEAD OF A JAVANESE WOMAN IN THE HALL OF MANKIND, CHICAGO.



A JAPANESE WOMAN: A LADY OF A REFINED TYPE, WEARING HER HAIR IN THE TRADITIONAL STYLE.



REPRESENTATIVE OF THE MOST PROGRESSIVE AND VIGOROUS OF THE MONGOLOID PEOPLES: THE HEAD OF A JAPANESE MAN.



A SOUTHERN CHINESE: A MAN FROM CANTON, WITH ROUND HEAD, BROAD FACE, AND SLANTING EYES.

The destiny of the Mongolian peoples of Eastern Asia constitutes one of the world's great political enigmas. We illustrated recent evidence of Sino-Japanese tension, following the murder of a Japanese sailor at Shanghai, in our last issue. The Ainu of Japan present an enigma of a different kind. They were the earliest inhabitants of the islands now comprising the Japanese Empire; but to-day they are confined to Yezo, the Kuriles, and the southern portion of Saghalin. The

Ainu, as our readers are probably aware, differ from the Japanese and all other Mongolian races in their luxuriant black beards, bushy and wavy head hair, and general hairiness. The colour of the skin resembles that of a tanned Central European. The large, horizontal eyes are usually dark brown in colour. The racial position of the Ainu is a question of considerable interest. Apparently, they represent a prehistoric stock which has become markedly specialised.



# Visit SOUTH AFRICA'S Riviera



Governor-General's Country  
Residence at Rondebosch

**W**HEN Summer is bidding good-bye to England, Spring is casting her mantle over the South African Riviera. Trees and flowers are burgeoning and will soon be painting the countryside with a riot of brilliant colours. The wild flowers garland hillsides and valleys and at the coast resorts sea and sun join hands to welcome the holiday-maker.

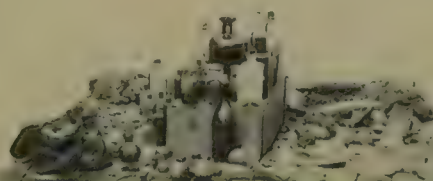
Visit South Africa. See its many natural wonders ; enjoy its glorious sunshine. Study the fascinating Native life and customs—modes and manners which have changed but little with the passing of the centuries.

As an additional impetus to visit South Africa this year, there is the Empire Exhibition in Johannesburg. Exceptionally low fares and inexpensive tours have been arranged for visitors from England.



Hydrangeas in bloom  
in December

Reflection at a  
Native Medicine Market  
—Durban.



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## Notes for the Novel-Reader: Fiction of the Month.

**SARAH CAHILL**—Séraphine the dancer—tells her own story in Mr. E. H. W. Meyerstein's new book, in which you perceive with admiration how beautifully his lucid prose fits a creature of rare mental honesty. Botkin, the composer, paid for Séraphine's training because he intended she should realise his works in action. That she achieved; but her intelligence was too alert not to discover the postures his music evoked were the emotions of Sarah Cahill. Her triumph alarmed her, and with good reason. Botkin in exploiting her sensibility to serve his own art had foreshadowed the passionate disasters that were lying in wait for her.

"Séraphine" begins with her early recollections, and breaks off at her first encounter with Terence Duke. The Cahill family history was not too good; the father had been an idle, drinking brute (he died before Sarah could remember him), and Uncle Reuben, on her mother's side, was a thorough rogue. Bern, the brother Sarah loved more than anyone in the world, had the makings of a criminal in him from the start. In manner, appearance, and speech their mother was very much above the mean quarters they lived in off Theobald's Road, though whether she had been, as she asserted, a decent young woman Sarah could never make out. She taught her three children to be neat and civil and say the Lord's Prayer, a moral discipline that, combined with savage thrashings, was probably designed to exorcise devils. Poverty defeated her in the end, or else her adventurous nature beguiled her, but when she went off with Mr. Grinfield, the upstairs tenant, she took care to dump the children on a grimly virtuous aunt. The thrashings did Bern no good, as the child Sarah felt and saw, and if they coerced the odious Wally into respectability they left him furtive and malicious. But Sarah, strong in her secret fastnesses of the spirit, came through, to survive the terrible shock, years afterwards, of Bern's tragedy, and to press on to where her story leaves her on the threshold of a new love. "Séraphine" is an intimate and moving study of human impulses, and a book to be read by all lovers of the fine art of English fiction.

The familiar landscape of the Kentish weald is the background to Rose Deeprose's tragedy of temperament. Sheila Kaye Smith has drawn her well, but Fate plays too many scurvy tricks with her. Rose's rash judgment and temper are punished by fatalities for which she is not wholly responsible. She should never have married her cousin Townley, but neither she nor anyone else could have anticipated he would commit suicide. Perhaps the key to Rose and Townley lies in the Dene country itself, which had thrown the yeomen Deeproses in upon themselves for too many generations. Here was a woman who was courageous, who worked with desperate energy, and who loved her mother, her friend, and her child with blind devotion. And then? Her mother died in an accident Rose precipitated; her friend (who seems to have been something of a witch) betrayed her; and her child was born mentally deficient. A good many psychological problems crop out and remain unsolved in "Rose Deeprose." It is not Miss Kaye Smith's best novel, but there is no doubt about its emotional interest.

A crocus, Neil Bell informs us, is the road's name for a quack doctor. "Crocus" is the history of Louis Delfontaine, gipsy herbalist and self-styled Professor, who roved from fair to fair and roared his patter under the naphtha flares. Mr. Bell splashes in a fine colourful picture of the swaggering Professor in his prime, dominating the crowd with irresistible salesmanship. If Delfontaine had but known it, his success was to be his undoing. But that lay in the future: when he first appears he is selling his remedies like wildfire, and living the brutal, lusty life of his kind. The wind on the heath is not sweet in "Crocus"; the odours of humanity, coarse and cruel, are borne upon it. The turning point in Delfontaine's life came after he had plucked little Jethro, a half-breed gipsy, out of the orphanage, and discovered him to be

a boxer of genius. He was a boxer himself, and his story swings easily into the glamour of the ring. Then the Scots commercial traveller crossed his path and put him into the way of big business, remote from fairs and peddling. He made a fortune out of his herbal remedies before he sickened at the tricks of the trade, blazed out into a public denunciation of all swindling nostrums, and flung himself to death in an instant of madness—if indeed it be madness to find the futilities of civilisation intolerable after the freedom of the road.



LISTING TO REPRESENT A SINKING BATTLESHIP: H.M.S. "ROYAL OAK" AS THE REBEL WARSHIP "EL-MIRANTE" IN THE FILM "THE NAVY ETERNAL," WHICH IS BEING MADE WITH THE CO-OPERATION OF THE ADMIRALTY.

"The Navy Eternal," a Herbert Wilcox Production now being "shot," illustrates the work of the British Navy in peace time on lines which recent events have made familiar. Insurrection breaks out at a Southern port and a cruiser is sent to rescue British nationals. The local President takes refuge in the British Consulate, which is threatened by "El-Mirante," a rebel warship. The British cruiser engages her in a running fight and succeeds in sinking her. The film is being made with the co-operation of the Admiralty and the Navy League.



"REBEL" SAILORS ABANDON THE SINKING "EL-MIRANTE" AFTER HER DUEL WITH H.M.S. "AUDACIOUS" (REPRESENTED BY H.M.S. "CURAÇOA"): A DRAMATIC EPISODE OFF WEYMOUTH.

The Admiralty has permitted Mr. Norman Walker, who is directing "The Navy Eternal," to use H.M.S. "Royal Oak" and H.M.S. "Curaçoa" as the rebel battleship and the British cruiser H.M.S. "Audacious" respectively. The battle scenes are being filmed off Weymouth, but some fine pictures of the Fleet were obtained at Invergordon when certain units of the Home Fleet were recently engaged in battle practice.

The latest Whiteoak novel continues to unravel the matrimonial tangles of the family. Sarah is detached from Finch in time to save him from irreparable breakdown. Alayne and Renny prove that falling out is renewing of love. Young Wakefield and Pauline part company, Wakefield to make an experiment in the religious life, and Pauline to find her vocation and to take the veil. The mortgage on Jalna is redeemed in "Whiteoak Harvest," so that everybody is left happy except Sarah, and she had

been ejected from the family by that time. There seems no reason why the Whiteoak chronicle should not go on indefinitely; and, in fact, little Adeline in this instalment has every appearance of being one of Miss Mazo de la Roche's future heroines.

Here are two books that come to the English public by way of France, with the commendation of the French critics. They are "Midnight," by Julian Green, a winner of the Femina vie Heureuse prize, and "Jew's Harp," by Henry K. Marks. Both are touched with genius. "Midnight" is an excursion into the dark kingdom of a child's fears. We are told its author is interested in the closed garden of the spirit, and that it is the most easily read of his novels. Possibly; but there must always be something inaccessible in the depths of terror, and the action of "Midnight" plays deep in the shadows where Elizabeth, hapless and innocent, is lost.

"Jew's Harp" is the tragedy of a sensitive woman, imprisoned in the jealous circle of a plebeian Jewish family. Irene was a Jewess too, but she was a beautiful aristocrat of the race, and the Bartoks were ugly and common. The dominant old mother, the matriarch, hated her, so did the horrible sisters; so did Louis, her husband, who subjected her to humiliation and violence because her fibre was too fine for him to comprehend. You see the Bartok women's avid expectancy after her dream of escape is shattered and Louis drags her, stumbling and shrunken, into the room where they are sitting. Irene avenged herself; but it was death that set her free.

Krymov's "Out for a Million" was written, we remember, in the vein of comedy. Nevertheless it had a serious purpose that the sequel, "He's Got a Million," presses home more forcibly. The time moves on to the war. Arseny had made his million in Petrograd, the million he had set his heart on. When your country is at war it is ludicrously easy to make money; everybody does it. Things were not going well at the front—no; not at all well; it had collapsed. Still, the champagne was holding out in Petrograd. The Government was rotten; but who expected it to be anything else? The social parasites continued to dance on the brink of the precipice. Arseny was sagacious enough to feel a vague disquiet. It grew to apprehension when he heard a woman crying in the street for bread. "Give us bread! Is it forbidden to ask for bread?" "You know, really, she's right!" muttered Arseny. The Revolution had begun.

Kenneth Roberts has given us the best historical novel that has come from America this year. The love interest in "Arundel" is not particularly convincing, but it is a stirring narrative of the ill-starred expedition to Quebec under Benedict Arnold, bringing out his military genius and the fine quality of his leadership of the backwoods-men.

"The Hesperides," by John Palmer is satire—very good satire, imaginative and ingenious. It trips up on Mr. Palmer's earnestness. Here is one of his passages—

"The weakness of the conservative position lay in the fact that the extirpation of the natives of the second tract would aggravate the difficulties already caused by the alarming fall in the birth-rate of the sixth and seventh citizen class." You can hardly expect the bright reflections from the looking-glass world of the Hesperides to shine undimmed in a lecture-room atmosphere.

Richard Hull and Mary Fitt have made a gallant attempt to escape the conventions of the crime story. Mr. Hull does pretty well with "The Ghost It Was," but the secret stairway in the chimney is not one of his happier notions. Where he excels is in the family dog-fight, pitting greedy and spiteful relations against each other. Miss Fitt's "Murder Mars the Tour" really achieves something fresh, and her peripatetic band of suspects would have been interesting company even if murder had not marred the tour.

"Death at the President's Lodging" is good. The College mystery owes nothing to Miss Dorothy Sayers; Michael Innes is a new writer who stands on his own feet. The crime

is over-elaborate (that bath-chair business!); otherwise this is an effective and artistic thriller.

"The Kidnap Murder Case" airs the affectations of Philo Vance, who, as usual, keeps his dear friend, District Attorney John F. X. Markham, well under his thumb. No fault can be found with Mr. Van Dine's plots, but the most welcome sensation he could give us would be to let Philo Vance be caught napping.

### BOOKS REVIEWED.

- Séraphine. By E. H. W. Meyerstein. (Richards; 7s. 6d.)  
 Rose Deeprose. By Sheila Kaye Smith. (Cassell; 8s. 6d.)  
 Crocus. By Neil Bell. (Collins; 8s. 6d.)  
 Whiteoak Harvest. By Mazo de la Roche. (Macmillan; 7s. 6d.)  
 Midnight. By Julian Green. (Heinemann; 7s. 6d.)  
 Jew's Harp. By Henry K. Marks. (Davies; 7s. 6d.)  
 He's Got a Million. By V. Krymov. (Allen and Unwin; 7s. 6d.)  
 Arundel. By Kenneth Roberts. (The Bodley Head; 8s. 6d.)  
 The Hesperides. By John Palmer. (Sicker and Warburg; 7s. 6d.)  
 The Ghost It Was. By Richard Hull. (Faber and Faber; 7s. 6d.)  
 Murder Mars the Tour. By Mary Fitt. (Nicholson and Watson; 7s. 6d.)  
 Death at the President's Lodging. By Michael Innes. (Gollancz; 7s. 6d.)  
 The Kidnap Murder Case. By S. S. Van Dine. (Cassell; 7s. 6d.)



# This England . . .



*Near Midhurst, Sussex*

**F**ORGOTTEN is Summer's riot of colour; greys and sad browns—'gainst which the scented wood-smoke seems so brightly blue—alone are left us for a wistful pleasure. And yet . . . and yet, in coppice and hedgerow, deep in the strong warm earth are stored the flames and glories of summers past and summers yet to come. Just so is stored for you the rich golden food that is barley, the tonic health that is the flower of the hop, in the glowing Worthington that lightens "the winter of our discontent."





# FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## SECOND THOUGHTS ON DEVALUATION.

WHEN devaluation was finally accepted by the "gold bloc," as those few countries were called that still remained on the gold standard, everybody was pleased and happy. This was not only because this event had long been expected—with some uncertainty as to its possible results—so that its arrival relieved a certain amount of suspense and doubt, but chiefly because the conditions under which it happened were considered to be a favourable sign of improvement in international relations. The three-Power agreement, by which France, America, and Britain made mutual arrangements to prevent undue fluctuations in exchange, was rightly hailed as an earnest of further co-operation to come; and the admirable sentiments uttered about the need for stimulating trade and raising the standard of life in the world at large gladdened the hearts of investors as promising an era of increased production, consumption, and profits, with higher wages and greater plenty distributing these advantages through all classes. Since then, this first fine rapture has to some slight extent evaporated. A great step forward has certainly been taken, but it is a step along a difficult and stony road that may involve a good many jolts and bumps before we arrive at the position of general stability in rates of exchange that is hoped for as necessary to real improvement in international trade. Arrangements between the Powers concerned have been shrouded in all the mystery that is so dear to the official mind; and rumour has been wagging a very loose tongue about the differences that are supposed to divide the authorities in Washington and London as to the basis to be aimed at in deciding the relative values of their respective currencies. While as to the possibility of a reduction of trade barriers, it is difficult to discern any real decline in the sentiment of economic nationalism which is the great obstacle to the recovery of world trade to anything like its pre-war volume—to say nothing of the much greater volume that increased productive power now makes possible.

## DOES STABILISATION MATTER?

Nevertheless, though we are not feeling as confident as we were about the prospect of early exchange stabilisation, there are plenty of other reasons for hoping that international trade may show some improvement—so much so that many cheerful observers maintain that all this talk about stabilisation gives much too much importance to a comparatively unimportant matter; that now that in most countries many people are earning, or otherwise acquiring, much more spending power than they were, they will buy more foreign goods, whatever the rate of exchange may be. As a practical example of this tendency, they note the great increase that has happened, during the past summer and autumn—before the latest devaluation occurred—in British travel on the Continent. In spite of adverse exchanges, they will tell you, from observation, the countries of Europe have been stiff with British tourists just because, being most of us better off, we have been reviving the cultivation of the so-called pleasures of Continental travel. And this has been still more true of the Americans, and, in their case, still more in spite of the exchange factor. For until the end of September, the dollar, at something over five to the pound, was undoubtedly undervalued in relation to sterling, and consequently still more so in relation to Continental currencies. In theory this fact ought to have kept the Americans at home—if it took five dollars to buy a pound, how could they afford to pay British prices? And yet they were here in swarms, in much larger quantities than when they could buy a pound for 3½ dollars or thereabouts. And this was just because, though their recovery is not nearly as far

advanced as ours and their Budget is a nightmare, the greater part of the population of the United States has been enjoying larger incomes and spending them with the hearty free-handedness that is usual with them when they can afford it.

## TRADE INCREASE ON THE WAY.

At the time when they could buy a pound with less than four dollars they had much fewer dollars in their pockets, and this factor has proved to be the stronger influence. As with travel, so also with trade. In spite of the undervalued dollar, which ought to have made America a bad country to sell to and a good one to buy from, the United States were showing what is called an adverse balance of trade, which means that they were buying abroad

ourselves are one, have been increasing imports owing to greater prosperity and widely distributed purchasing power. Our export trade, it is true, has not yet shown a corresponding growth; but it could hardly do so, in view of the "sanctions" policy, which cut off our trade with Italy, and all the restrictions which Governments impose on the movement of commodities. But when all the circumstances are considered, its improvement may be called satisfactory, and gives plenty of justification to those investors who are now hunting for bargains among the securities of companies that are likely to benefit from more active overseas commerce.

The brighter prospects of shipping and of shipbuilding, and the relaxation of quotas that has been forced upon some of the devaluing Powers, are indications of the way in which the wind is blowing.

## PROSPECTS AND PROFITS.

Reference has been made to concessions in the shape of quota abolitions that have already been forced upon the devaluing Powers. This measure was necessitated by the fear of a stiff rise in prices, which ought, in theory, to be the sequel to devaluation, and is very likely to happen in this case, since a rising tendency was already noticeable in the prices of food and materials. In other countries also Governments will be forced to keep a careful eye on the cost of living, for any material rise in it will raise awkward social and political questions. There is thus a fair chance that economic nationalism may be forced to some extent into the background and tariffs may be lowered, thanks to the chastening influence of fear. In the meantime, British industry is busy enough at home to provide investors with plenty of confidence on the basis of recent results, and with comfortable expectations, if more active foreign trade comes to reinforce home demands.

Last Saturday's *Economist*, in an article entitled "Industrial Earning Power," analysing the results shown by 382 companies whose reports were published during the quarter ended on Sept. 30, showed that their aggregate profits had risen by 14.3 per cent. as compared with those of the corresponding quarter of 1935. The average rate of ordinary dividend had advanced from 6.7 per cent. to 7.6 per cent., in spite of the fact that those responsible for the finances of these companies had pursued, in the aggregate, a more conservative policy this year, putting a larger proportion of profits—29.7 per cent.—to reserves, against 23.7 in the corresponding period. This caution in distribution is doubtless caused by the repeated warnings to which industry is treated about the reaction in activity which is assumed by so many dismal prophets to be imminent in the course of a couple of years or so. Whether these vaticinations are right or whether they may not again be belied by some fresh opening for trade activity remains to be seen; but it may be mentioned that more than two years ago we were assured that saturation-point in the home market was within sight, and ever since then the home market has gone on expanding its demands. However this may be, the conservative policy by which the boards of companies are continually increasing the proportion of profits that they keep in reserve will be a steady influence on dividends if profits diminish, either because the long-prophesied industrial reaction happens, or because rising cost of materials and the higher wages bill that will evidently be necessary and desirable may eat into net revenue. As the *Economist* says, "results of the past three months justify the broad conclusion that recovery has been reflected in industrial earning power, and that the pace of revival has been fully maintained—and even slightly accelerated—during recent months."



THE EARTHQUAKE THAT SHOOK NORTHERN ITALY AND CAUSED THE LOSS OF 18 LIVES AND EXTENSIVE DAMAGE TO PROPERTY: RESCUERS SEARCHING THE DÉBRIS.

The earthquake that shook Venice and the surrounding districts the other day lasted for twenty minutes. In Venice itself the shocks lasted for fifteen seconds only, but panic and confusion, due to the limited land space, caused crowds to flock to the only available open areas, and there was some disorder. Eighteen lives were lost and the damage to property was considerable throughout the districts concerned. Our photograph was taken in the Province of Treviso.



A BUILDING REDUCED TO RUINS BY THE VIOLENCE OF THE ITALIAN EARTHQUAKE: EVIDENCE OF THE WIDESPREAD DESTRUCTION CAUSED IN 20 MINUTES.

The earthquake, which appeared to be a tremor from the north-west going south-west towards the Adriatic, lasted altogether for twenty minutes. The violence of the shocks broke the needles of the observatory seismograph in Venice and stopped all clocks. As belfries listed the church bells were set ringing; and the bell tower of Fregona collapsed completely. It was found necessary to call firemen to pull down buildings which were in a dangerous condition and many people were rendered homeless.

a greater value in goods than they were selling; and this feature in their international accounts was a new departure which had not been seen for many years. It happened, of course, chiefly because, owing to the failure of their harvests, they had to import commodities of which they had hitherto been exporters. So we have yet another example of an influence which can override the effect of exchange rates. And many other countries, among which we





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# Of Interest to Women.



## Scarf Draperies.

The lovely dress shown on the right cannot fail to enhance the lines of any silhouette; it is expressed in white crêpe, the belt embroidered with silver and crystal beads. The drapery that springs from the shoulders may be arranged in a variety of ways, including a becoming cape. It can be copied in black and colours; in all instances with the cluster of flowers to tone, the price is eighteen and a half guineas.



## Fashion Facts.

The Directoire influence is noticeable in evening dress, while the Persian is seen in the beautiful lamé and lacquered satin tunics with their wide shoulders and high necklines. Skirts for day wear are decidedly shorter, trains being frequently retained for the evening. Long Toreador sashes in glorious colours have met with favour; they are wound round the waist several times. Among the modish hats are variations on the "little boy," the forage cap, and something quite different in the way of the beret. Clips of orchids and other flowers in real as well as synthetic gems have their rôles to play; there are bracelets *en suite*, and, it may be, ear-rings.

## Furs for Coronation Year.

It was in the Ball Room of the Dorchester Hotel that Debenham and Freebody, Wigmore Street, recently held their Parade of Fashion. Special attention has been focussed on the furs of regal magnificence. There was a beautiful cape of shaded Hudson's Bay sable; this fur is now so rare that more than half the vast audience has never seen this pelt before. A coat of natural Labrador mink was priced at 1250 guineas, and another of Canadian mink at 850 guineas. The colours of the furs were selected to harmonise with the dresses they accompanied. A wrap of kolinsky was worn with an almost rust-red frock. Standing out with prominence was a simple frock of orchid-purple chiffon, seen in alliance with a superb white-fox cape.



## Studies in Contrast.

Among the many dresses that met with an enthusiastic welcome at Debenham and Freebody's Fashion Parade, were those portrayed on this page. It is "whiskered" silk that makes the suit at the top of the page on the left. This fabric made its début in the spring, and each day the vogue for the same increases. It is ideal for tropical wear and cruising, and although it consists of dress and coat, the cost is merely five guineas. Light and warm is the wool dress above; the pattern in rows of alternating colour is expressed in "moss" effect. It is most fascinating, and ever so practical; of it one may become the possessor for seven and a half guineas. And then, is it not splendid news that there are black lace dresses in these salons from 8½ guineas? Naturally, the *chef d'œuvre* on the right is more; in fact, 22½ guineas. The frock is a study in marquissette and lace, while the cape, which may be arranged in a variety of ways, is enriched with vandykes of lace.





## WAKE UP AND PLAN . . . . .

A new day. What fun!  
But first, her Elizabeth  
Arden morning routine, for  
with that subtle magic she  
has learned to make the best  
of her good features, to  
dissemble her bad ones  
and, above all, to arrive at  
personal distinction.  
To-day will be a busy one.  
By way of starting . . . .

## SHE GOES 'ELIZABETH ARDEN'

She hasn't missed her  
weekly Arden visit since she  
can remember. Sometimes  
she adds a Velva Masque  
or a Vienna Youth Treat-  
ment. To-day it will be just  
her regular hour which in-  
cludes cleansing, patting,  
the egg and oil mask, a  
touch of the Sensation Salve  
for dewy glow and . . . .

## PUTTING ON THE GLAMOUR . . . . .

She can do it at home, too,  
having learnt all the little  
tricks at the Arden salon.  
There they have studied her  
face, and her taste in clothes,  
for at Elizabeth Arden's  
they know that the really  
smart woman thinks of her  
make-up and her clothes  
together. Using both as a  
background for . . . .

## HERSELF — VERY MUCH A PERSON

To-day is a "black velvet"  
day. She'll use the new  
Arden red-Victoire for lip  
rouge, nail polish and  
cheeks. Bronze green eye  
shadow to tone in with the  
golden hat feathers. A final  
matt finish of Japonica  
powder, a touch of brown  
cosmetique. To-night all  
will be different . . . .



A Model Coat in Grey Indian  
Lamb as illustrated . . . . 89 Gns.  
In American Broadtail . . . . 59 Gns.  
In Persian Lamb . . . . 129 Gns.  
In Golden Nutria . . . . 89 Gns.  
● Cap in Grey Indian Lamb, £4 19 6

Good Furs create an aura of beauty and they  
contribute greatly to the elegance of the Season's  
fashions. For wearing from morning until night there  
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Mink and Ermine being very much in the 'limelight.'

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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

I WAS rather impressed at the Motor Show by the Sunbeam new eight-cylinder-engined chassis, with its independent front-wheel suspension of the wishbone type made in two chassis lengths—one of 10 ft. 4 in., styled the Sunbeam "Thirty Continental"; and the longer wheelbase one of 11 ft. 4½ in., styled

will be under the watchful eye of George Roesch, the designer of the new engine and chassis.

The Mortlake works of the Chrysler Motors, Ltd., at Kew Gardens, are also turning out some quite nice cars which they call "Kew," "Wimbledon," "Richmond," and "Kingston," the local places round them. A distinct departure from the traditional is the new instrument panel on these Chrysler cars, all the controls on which are recessed. So also is the wind-shield regulator, and the handle is folded flush with the instrument panel. The engines have been set forward six inches and thus the rear seat is placed further in front of the rear axle, as well as giving extra leg-room to the passengers. Chryslers still hang on to ultra-streamline coachwork, which is shown in their Airflow models, named "Croydon," "Heston," and "Royal"—more local names of places; "Royal" being really Park Royal. The automatic overdrive transmission has been improved on these 1937 cars and installed at the rear of the transmission, for greater accessibility. The petrol tanks have been made larger, and the universal joints have new positive oil-retaining boots; so

that technical experts will find that any faults of which they complained have been rectified.

The fortieth anniversary of the "Nineteenth-Century Motorists" is to be held this year at Grosvenor House, Park Lane, when the chair will be taken by the President of the Circle, Mr. Frederick R. Sims,

who was the founder of the Society of Motor Manufacturers and Traders, as well as the Royal Automobile Club, in the days when its title was the Automobile Club of Great Britain and Ireland. The dinner will be held on Friday, Nov. 13, breaking into Emancipation Day at midnight. It was on Nov. 14, 1896, that the red flag was abolished and the motorists of the period made their historic journey from Westminster to Brighton by road; that is to say, a few of them did, as by far the greater number of those present at the dinner at the Hotel Metropole, Brighton, that evening had had to make the journey by train from various points at which their cars had broken down *en route*! This year all the Committee of the Circle and the Veteran Car Club are to join in a run to Brighton on Sunday, Nov. 15. This will start from the Powder Magazine at Hyde Park at 8.30 a.m. That evening there will be another dinner at Brighton, also at the Hotel Metropole, and all pioneer motorists wishing to join this historical reunion should make early application for dinner tickets (price 8s.) to Lieut.-Com. Montague Grahame-White, R.N.V.R., the Hon. Secretary, at 3, Grosvenor Gardens, London, S.W.1.

[Continued overleaf.]



AN OUTSTANDING TRIUMPH OF THE BRITISH COACHBUILDER'S ART: A FINE SPECIAL BODY BY MESSRS. HOOPER ON A ROLLS-ROYCE "PHANTOM III." The colour scheme of this car is two pastel shades of grey, with two red lines on the moulding as relief. The equipment includes cocktail sets.

the Sunbeam "Thirty" chassis—both fitted with particularly comfortable coachwork. Nowadays, people who are looking out for "£1000 cars" can buy them well under that price, as this Sunbeam "Thirty," with its full-sized coachwork, costs only £800; while the "Thirty Continental," with a close-coupled saloon, is listed at £50 less. Messrs. Rootes Brothers, with their Humber-Hillman combine, have very wisely had these new Sunbeams built at the Talbot works and not at Wolverhampton, as there they



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## HE, TOO, WILL SEE THE PARIS EXHIBITION

Paris in Spring, plus an Exhibition—that's a holiday combination I could not resist. I am going over next year, and I am looking forward to my visit there from now on. I have just received a booklet from a friend, telling me all about it. It's called the Exhibition of Arts and Crafts in Modern Life. I could not imagine a more interesting travel experience—exhibits from more than forty nations grouped in a vast park! The Industrial Pavilions where there will be exhibits of steel, electricity, glass, machinery; the Regional Centre, where every Province of France is represented by its own particular craft; the Colonial Centre, which will take up an entire island in the Seine . . . to view it will be like taking a trip to Africa or the Antilles or Indo-China; native huts and dances, native cafés. . . But I think I shall be most interested in the Palace of Discovery, where the latest achievements in Science will be shown.

And that's only the Exhibition! There is all Paris to see as well: the museums, the churches, the historic buildings and famous restaurants, the races. . . I have always wanted to visit Paris, and during the Exhibition (May to November the fares will be so reduced that one may never again travel there for so little. If I get time, I shall take other trips in France as well, to see the fashionable resorts, the cathedral towns, the château country. . .

Why don't you plan to take the same splendid holiday? Ask your nearest travel, steamship or railroad agency for a descriptive booklet, or enjoy the thrill of receiving it direct from Paris by writing for it to:

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INTERNATIONAL EXHIBITION PARIS, 1937  
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# PARIS 1937



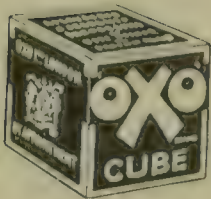
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(Continued.)

Mr. J. Werlin, who is a member of the board of directors of the Mercedes-Benz Company in Stuttgart-Untertuerkheim, came over for the Motor Show, and was welcomed to London at a tea-party at the Dorchester Hotel. Mercedes are determined to regain their old friendly feeling with the British motoring public, so this was a most pleasant reunion of many old friends who saw the cars at the Olympia Exhibition. It is to be hoped that Carracciola, their racing ace, will visit England and take part in next year's racing programmes. Germany can now claim to have the champion driver for the second year running, as, while Carracciola held that position in 1935, this year Berndt Rosemeyer, the famous Auto Union pilot, has been proclaimed champion European driver for 1936. His victories for the season include the Italian Grand Prix, the Coppa Acerbo, the Swiss Grand Prix, the German Grand Prix, and the Eifelrennen.

Another feature that was particularly noticeable at Olympia this year was that Barker and Company (Coachbuilders), Ltd., had special accommodation in the rear compartment of their "Phantom III." 40/50-h.p. Rolls-Royce touring limousine for carrying two sets of golf clubs. Barkers' coaches also show that the fashion is disappearing for those low-type-looking carriages in which you have to stoop almost double when you get in or out. It was really comfortable getting into either the "Straight-Eight" Daimler, the 44-litre Bentley, or the Rolls-Royce 25/30-h.p. saloons exhibited by them.

Packards sent over their vice-president and general manager, Mr. M. M. Gilman, as one of the visitors to our Olympia, and his arrival coincided with the announcement of an entirely new and low-priced Packard car—the "New Packard 115," listed at £399. No car of such high standards, stated Mr. Gilman in an interview, has ever been offered at so low a price. Its introduction signals a new move by this firm to bring their hitherto exclusive cars within the means of the average motorist.

With so many novelties thrust before the eyes of the motorists during the past fortnight, it is no wonder that many details escaped mention. For instance, those who went to the Ford Motor Show at the Albert Hall must have been amused at the way the new Ford "V-8" was exhibited—with a disappearing body, which seemed to melt into thin air, leaving the chassis available for inspection at the will of the salesman. That Ford show, by the way, included forty other firms who had taken space at the Albert Hall to show products of Ford interest, including caravans, car radios, motor-boat engines, special bodywork, accessories, and an aeroplane powered with a Ford 10-h.p. engine converted for aviation. This latter costs £325 to buy and 2s. an hour for fuel when in the air. It is claimed to make flying safe, simple, and economical. By the way, the new eight-cylinder Ford car with a four-door saloon is priced at £210, and those who have tested it say it has a petrol consumption of about 25-26 miles per gallon, so it should not be too costly for the "poor" motorist.

Complaints by the public of the lack of comfort in many cars have caused a great improvement to be made in the new models now on sale. In fact, most of the new cars are distinguished for a remarkable new body design, which has provided much greater width and more leg-room. This effect has been obtained, in the new Dodge models, for instance, by moving the engine six inches further forward, with the result that the front seat is now in the widest part of the car and capable of holding three persons comfortably. Dodge cars, by the way, have their coachwork mounted on the chassis by outriggers on each side of the chassis side-members to anchor the body to the frame. These mountings are completely insulated by live rubber bushings, so that there is absolutely no metal contact between body and frame. This banishes vibration and drumming to the interior. The automatic overdrive proved such a successful feature of the Dodge cars last season that it is retained for 1937. This overdrive gives two additional ultra-high gears. It operates simply by lifting the foot from the accelerator-pedal at a predetermined speed in either second or top gear. By raising the gear, it cuts down engine revolutions by one third, gives delightfully silent high-speed cruising, and, it is said, reduces petrol and oil consumption.

## THE EMPIRE OF THE RISING SUN.

(Continued from page 766.)

thoughts and actions of the people. It is visible not only in military and other disciplined services, but in daily labour. "The Japanese workman," Mr. Lajtha assures us (and Mr. Nohara writes to the same effect), "feels that his work is not only a means of livelihood, but is a contribution which he is making to the greatness of Japan." The admirers of Communism often tell us that the same spirit exists in Russia. The Japanese temper, however, differs from both Fascism and Communism in that it is not the product of a political theory, but of a religion. Shinto means "the ways of the gods," and its three aspects are emperor, ancestors, and rice. At the centre of all stands the emperor, the god incarnate. "The venerated tradition of the Emperor's divinity," says Mr. Nohara, "is vital in every department of life. The sway of the Emperor is ubiquitous." It has withstood all invasions of modern political theory, which have been as diverse in Japan as elsewhere. All writers upon Japan are agreed on this point.

In all this, no doubt, there is much that is admirable; but both our authors assume too readily that it contains nothing which is not admirable. To calm and unsentimental consideration, there are elements in this fanatical, unquestioning nationalism which forebode danger to the peace of the world; though it is impossible to say that in that respect Japan errs more gravely than many other nations.

To what does modern Japan aspire? We all know of her recent adventures, and of others which seem to be imminent. Mr. Lajtha appears to postulate, as most people do, that Japan must "expand or burst." For ourselves, we have always thought that that proposition needs more demonstration than is usually vouchsafed to it; and we are interested to observe that Mr. Nohara does not make it the basis of his defence of the Manchurian episode. He rejects the theory that Manchuria is an outlet for population, frankly admitting a fact which is too often overlooked—namely, that "the Japanese detest emigration" (nevertheless, Mr. Lajtha tells us of the strenuous efforts which are made to attract settlers). He denies that Manchuria is a promising source of raw materials (Mr. Lajtha, on the other hand, points out the great value and versatile usefulness of the soya bean to Japan); and he holds that "the notion of the creation of a military base for Japan in Manchuria is to be rejected out of hand." What, then, was the true explanation? Mr. Nohara states it with commendable candour. "The question which most deeply concerned Japan was the necessity of squaring accounts with China once and for all." This we can understand; but when Mr. Nohara goes on to explain that the squaring of accounts was really for the benefit of China herself—"by annexing one of her provinces . . . to preserve her unity and, in consequence, the integrity of our great motherland of Asia"—then we may be permitted some measure of scepticism. Apparently the destiny of Japan in Manchukuo is to be *hara-kiri* in the best Samurai manner. "The natural course of things, of which China has such profound understanding and upon which she has relied in her many vicissitudes, will detach us as soon as our political mission has been fulfilled, to be succeeded by another and a greater power. The entire world knows what this power will be: Asia as a whole." May Western ears be forgiven for detecting in these last words a sinister undertone, and for finding them difficult to reconcile with Mr. Nohara's claim that the true triumph of Japan lies in "organised peace"?  
C. K. A.





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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## THE INTERNATIONAL EXHIBITION IN PARIS, 1937.

THE currency agreement between Great Britain, France, and the United States, designed to pave the way for a world stabilisation of currencies, the abolition of quotas and exchange control, and the restoration of international trade, should prove a fitting prelude to the great International Exhibition of technical arts as applied to modern life to be opened in Paris in May next year and continued until the following November, and one which should go far towards making the Exhibition an absolute success, seeing that its object is to be that of creating understanding and peace between peoples through an economic exchange, and one of ideas and mutual effort.

As to the field it is to cover, what is aimed at is a synthesis of all the progress achieved by our generation, especially as related to art, science, and the crafts; and as designed at present, there will be fourteen groups in the French section, under the following heads: Expression of Thought (the application of science, literature, music, dancing, the drama, and the cinema, also scientific discovery); Social Problems (the woman, the child, and the family; hygiene; State insurance; public welfare; and the skilled worker); Artistic Development; Artistic and Technical Diffusion (including wireless and television); City-Planning Architecture; the Graphic and Plastic Arts (painting, sculpture, engraving, and decorative art); Building; Interior Decoration and Furniture (including lighting); Arts and Crafts; Publishing, Books, and Magazines (music, literature, and the fine arts; printing; engraving; paper and typography; lithography; stationery and postage stamps); Clothing; Transportation and Touring (of all kinds, and including health resorts, travel equipment, and gastronomy); Fêtes, Parades, Sports, and Amusements (including theatre stage-sets; decorations and properties for fêtes; and light-fountains; and Publicity (graphic, poster, and luminous; window display; and display material).

Foreign participation in the Exhibition will certainly be on a very large scale. Up to the present, thirty-two countries have given official notification of their participation. They include Great Britain, the United States, Italy, Holland, Belgium, Poland, Russia, Sweden, Austria, Greece, Turkey, Persia, Japan, Chile, and

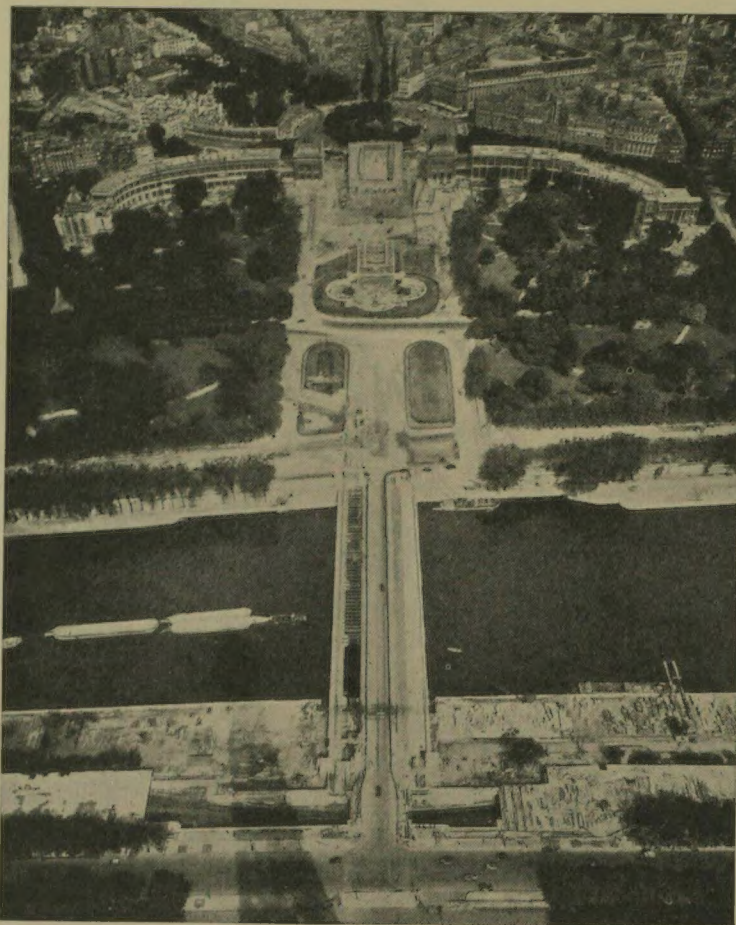
Peru. Germany and Argentina have agreed in principle to take part, and at least fourteen other countries are likely to be represented. The Exhibition will cover an area of 130 acres, spreading along both banks of the Seine, from the Place de la Concorde to the Pont de Grenelle, a distance of over two miles, and it will take in some of the most beautiful sites in Paris. In its centre will be the Grand Palais, the Cours-la-Reine, and the

Esplanade des Invalides; from the Porte Maillot and the Trocadéro it will just touch the Bois de Boulogne and the Etoile. The Champs-Élysées will skirt it from the Concorde, near the Grands Boulevards, as well as the Tuileries, the Louvre, and the Palais-Royal, and it will extend from the Place du Trocadéro to the Champs-de-Mars, taking in the Eiffel Tower. Thus its setting, amidst beautiful buildings and gardens, with luxuriant vegetation, and gay with flowers, will be very lovely, and the general design of the Exhibition will add greatly to its beauty.

As for the various large buildings of the Exhibition, there will be a new Trocadéro, rebuilt in the same place as the old one; a Craft Centre, a Regional Centre, a Colonial Centre, a Palace of Discovery, and several Industrial Pavilions; whilst a vast building with a majestic tower to be erected on the Seine Embankment, near the Alma Bridge, will be devoted to the interests of French Tourism, housing, apart from touristic exhibits, the Federation of Local Tourist Offices and the General Commissioner's Office for Tourism, the National Centre for the Expansion of Tourism, the Touring Club of France, the Automobile Club of France, and the Alpine Club.

Special attractions at the Exhibition will be Fêtes of Water, Sound, and Light; a Pageant—"France Immortal," in the Gardens of the Tuileries; a "Nuit de Longchamp," with flood-lighted horse-racing; an International Horse Show and Flower Show; an Automobile Show, and great symphony concerts; whilst every type of musical and dancing entertainment will be produced by leading French companies. On the more serious side there will be a Month of Intellectual Co-operation—from June 28 to July 31; the First International Congress of Economic Sciences; an International Law Week; the First World Congress of Documentation; the Ninth International Congress of Philosophy; and various other scientific congresses.

Exceptional facilities, both in transportation and hotel accommodation, will be afforded to all visitors to France, the French railways giving a 50 per cent. discount on all fares whilst the Exhibition lasts, enabling visitors to see the Exhibition and to tour France at an exceedingly cheap rate; and foreign railways, shipping companies, and air-lines are co-operating in cheapening transport.



THE INTERNATIONAL EXHIBITION IN PARIS, 1937: PART OF THE SITE AS IT NOW STANDS—A GENERAL VIEW SHOWING THE ENLARGEMENT OF THE PONT D'IEÑA AND THE OLD TROCADÉRO IN COURSE OF DEMOLITION.



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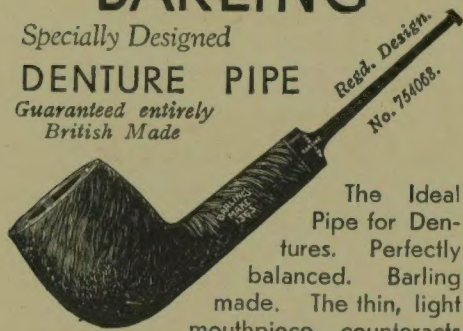
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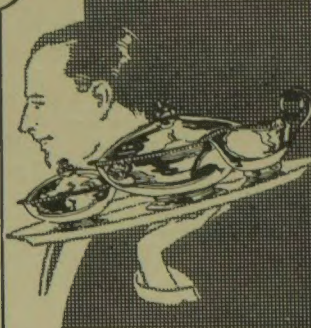
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